

MODERN PROJECTS TO SEW + QUILT \* **BONUS** PATTERN INSERT

INTERWEAVE

# stitch

sewing  
with quilters  
in mind

**27** fresh  
PROJECTS  
FOR FALL

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MAKE  
THIS  
*cute*  
**clutch**

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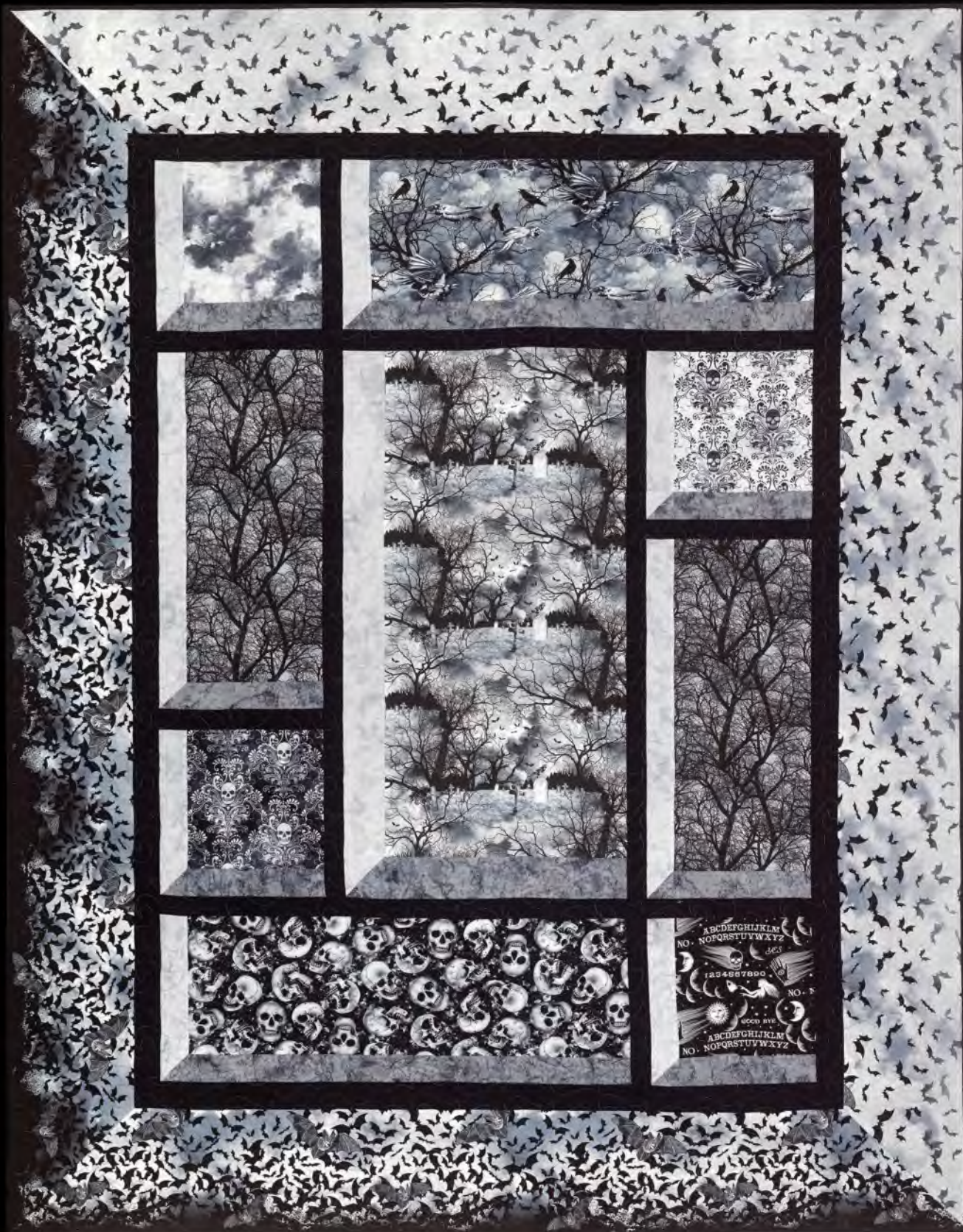
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**butler's**  
NEW TV SERIES  
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HOW TO  
**illustrate**  
YOUR INSPIRATION

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A free Broome Street pattern for the Wicked Eve quilt by Osie Lebowitz is available on our website.

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# dear STELLA

BAY BREEZE by *jack and lulu*



"Gimme Diamonds" pattern by Four Paws Quilting



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# sewing with quilters in mind



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AS I SCAN THESE LAST LAYOUTS BEFORE WE GO TO THE PRINTER, I AM FALLING IN LOVE ALL OVER AGAIN WITH THE FALL ISSUE OF *STITCH*. We have changed our tagline to let everyone know that *Stitch* has its roots with quilters seeking quick projects with quilting techniques. And I believe that this is strongest collection of projects I've seen in a while. Sometimes an issue just comes together like magic, and the themes—*Decorative Details*, *Eastern Influences*, *Exotic Color*, and *Simple Lines*—certainly didn't hurt. It's like mixing Moroccan, Scandinavian, Far East, and exotic '70s style, into a gorgeous montage. We would often say on set as we were styling: "Oh, it's got that Swedish-Japanese look," or, "Throw a little more Marrakesh into it." I love all of the global influences that come together here, and you can get

the exact look from these pages with our special project kits.

Last winter, I went to a meeting with Amy Butler at her home in frigid Granville, Ohio, to work on an exciting new video series, and I can hardly believe that "Amy Butler's Blossom" show is set to start shooting any day now. Read about her series, as well as the new Cathe Holden "Inspired Barn" series in this issue. I had the pleasure of interviewing Cathe, and I just love her beautifully frugal philosophy. Both Amy and Cathe look at living the creative life through their own spectacular lenses. Living creatively—that's something we all love and aspire to do, right? Think global; sew local.

Speaking of frugal creativity, I wanted to tell you about the dress that I am wearing here. I bought a \$7 dress on sale at a discount store and added velvet side panels to increase the size. Then I appliquéed some gorgeous lace that my husband's mother gave to me. You can read about how I made it, along with many other sew-alongs, including some from the issue, on our blog at [SewDaily.com](http://SewDaily.com).

Happy stitching!

*amber eden*

Editor, *Stitch*/SewDaily.com

*coming soon!*

Watch for our supersized **WINTER** issue of *Stitch*, packed with fabulous projects and much more!

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For full-size pattern downloads for select projects in this issue, go to [sewdaily.com/stitchpatterns](http://sewdaily.com/stitchpatterns).

P.S. Check out the ***Stitch*** blog and free e-newsletter while you're there!



**Shannon**  
FABRICS

# embrace

100% cotton

double gauze



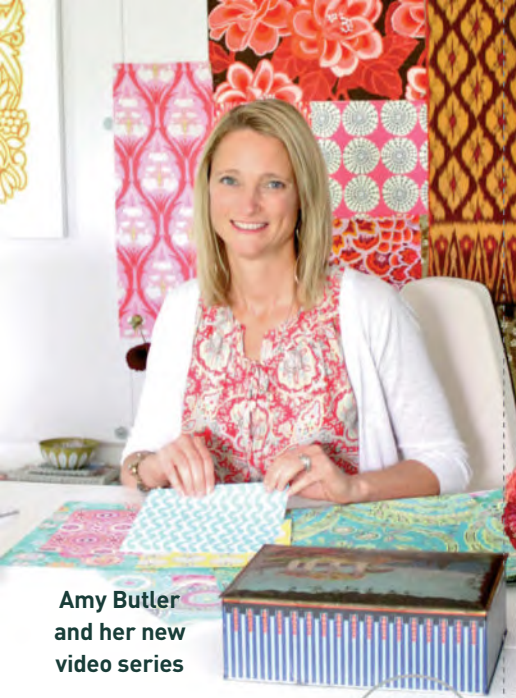
Introducing NEW beautiful, breathable Embrace, Shannon Fabrics new double gauze collection. Perfect for swaddle blankets or combine with Cuddle for truly unique projects.



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Amy Butler  
and her new  
video series

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**get the kits**  
see page 67 for details  
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# stitch

INTERWEAVE  
sewing with quilters in mind

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*Interweave Stitch* (ISSN: 2160-6838 [print] and 2164-9375 [online]) is published four times per year by Interweave, a division of F+W Media, Inc., 4868 Innovation Dr., Ft. Collins, CO, 80525-5576. 866-949-1646. All contents of this issue of *Interweave Stitch* are copyrighted by F+W Media, Inc. 2014. All rights reserved. Projects and information are for inspiration and personal use only. Reproduction in whole or in part is prohibited, except by permission of the publisher. *Interweave Stitch* does not recommend, approve, or endorse any of the advertisers, products, services, or views advertised in *Interweave Stitch*. Nor does *Interweave Stitch* evaluate the advertisers' claims in any way. You should, therefore, use your own judgment in evaluating the advertisers, products, services, and views advertised in *Interweave Stitch*. Subscription rate is \$59.99/one year in the U.S., \$68.99/one year in Canada, and \$79.99/one year in international countries (surface delivery). U.S. funds only. Subscription services: [stitch@emailcustomerservice.com](mailto:stitch@emailcustomerservice.com), (866) 478-8856 U.S. and Canada, (386)-246-0105 international, P.O. Box 433289, Palm Coast, FL 32142. For editorial inquiries, call 978-203-5444 or email [stitchsubmissions@interweave.com](mailto:stitchsubmissions@interweave.com). Postmaster: Please send address changes to: Interweave Stitch, P.O. Box 433289, Palm Coast, FL 32142.



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*Thanks* to the talented artists, seasoned artists, and rising stars alike for sharing their creativity with **Stitch**. Be sure to check out [sewdaily.com](http://sewdaily.com) for more projects from our contributors.



**AMY BARICKMAN**

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Amy is the founder of Indygo Junction and has published nearly 1,200 patterns and 80 books during her tenure in the fabric arts industry. Titles include *Amy Barickman's Vintage Notions*, *Indygo Junction's Fabric Flowers*, *Dimensional Denim*, and *The Magic Pattern Book*. Seeing the need for a casual fabric that bridges fashion and home, Amy recently launched her Crossroads Denim fabric and pattern line.



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Although known for being distracted by yarn (*Gifted: Lovely Little Things to Knit and Crochet*, Interweave Press 2010), Mags has always been a not-so-closeted stitcher, fabric collector and textile dreamer. Lately she has been spending a disproportionate amount of her time playing with various ways of getting images onto fabric.

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Deborah is the author of *Sew Fun* (2013) and *Quilt Giving* (coming in January 2016). She is the director of the Bright Hopes Collaborative Quilt Project and of Bo Twal, a non-profit international doll project. Find out more about her on her website and @FISHMUSEUM on Instagram.



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### CAROLINE HULSE

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Caroline is a fabric and pattern designer as well as author of the creative lifestyle blog, *Sew Caroline*. Caroline has a passion for handmade fashion and loves designing and sewing clothes that are easy to wear everyday. She resides in Fort Worth, Texas with her husband where she enjoys walking her dog and taking an excessive amount of photos on Instagram (@SEWCAROLINE).



### HEIDI BOYD

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Heidi is the author of 10 books with North Light Books, most notably the *Simply Beautiful* series. She crafts at the dining table where she can keep an eye on the family and dash out the door for the next carpool. Her goal is to make sophisticated design approachable and easy for all. She has a fine art degree and got her start in professional crafting as a contributor to *Better Homes and Gardens* books and magazines.

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Eve cannot remember a time when she was not interested in some sort of artistic expression. Her artistic expression can take many forms: beading, crocheting, decorative painting, decoupage, knitting, polymer clay, rubber stamping, and sewing. She taught herself most of what she knows.

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### KATRINA WALKER

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Katrina is a designer and educator specializing in natural textiles and construction techniques. She especially enjoys designing with silk and wool, and teaches piecework inspired by traditional Korean pojagi. She is a popular instructor online and at sewing shows nationwide. When she is not creating or teaching, she tends to her flock of naturally colored sheep.



### ALEXIA MARCELLE ABEGG

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Alexia is a co-founder of Cotton + Steel, and Green Bee Design and Patterns. She has always been fascinated with the art of sewing and studied fashion and fine arts in college. Alexia and her husband, artist and fabric designer Rob Bancroft, live in Nashville with their two dogs. She currently divides her time among creating sewing patterns, teaching, making art, and writing.



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## Friday Sew-Alongs

with **AMBER EDEN**

On Fridays, *Stitch/SewDaily.com* chief Amber Eden whips up new and fabulous garments and shows you how to follow along on the SewDaily blog. Why not start your weekend with cute new clothes, no shopping mall excursion required? [BIT.LY/SEWDAILYBLOG](http://BIT.LY/SEWDAILYBLOG)



## TULA'S HOUSE

INSIDE THE MIND  
+ STUDIO OF

*Tula Pink*



Designer, author, and all-around cool person Tula Pink is inviting everyone to her house this fall to follow the creation of her latest fabric line, "Eden." In an ideal world, Tula would be your BFF and have you over to her funky carriage house all the time for swapping clothes and searching for flea market finds. But, a 12-part video series talking nothing but design

will definitely provide your Tula fix. [BIT.LY/TULAPINK](http://BIT.LY/TULAPINK)



# make this MODERN TABLE RUNNER

by **KATRINA WALKER,**  
**COURTESY OF RNK DISTRIBUTING**

ADORN YOUR HOME WITH THIS BEAUTIFUL TABLE RUNNER or wall hanging featuring lustrous silk dupioni, pieced and embellished with custom appliqué. Floriani Dream Weave Fusible® eliminates fraying and allows for easy silk piecework. Floriani software makes it simple to convert clip art into beautifully textured designs using a variety of motif fills. Customizable appliqué features make even embroidery on silk easy to do, and Floriani stabilizers beautifully support stitches for perfect results every time.

## FABRIC

- Seven fat quarters of silk dupioni in a range of colors from blue to green
- Five fat quarters of silk dupioni in a range of colors from golden orange to red
- Backing: ½ yd silk dupioni in a coordinating blue or green color, 44"

## OTHER SUPPLIES

- Templates, provided on [rnkdistributing.com/articles-news.html](http://rnkdistributing.com/articles-news.html):
  - Design No. 1
  - Design No. 2
  - Design No. 3
- One package of Floriani Dream Weave Fusible®
- Floriani Perfect Stick Cutaway®
- Floriani embroidery thread (*sample shown*: color PF1053)
- Bobbin thread, both sewing and embroidery
- Recommended sewing needle: 80/12 Microtex



PHOTO BY F+W



- Recommended embroidery needle: 90/14 Topstitch
- Appliqué scissors
- ¼" foot
- 200mm × 200mm Quilter's Hoop

## FINISHED SIZE

14" × 41"

## NOTES

- All seam allowances are ¼" unless otherwise noted.

## CUT THE FABRIC

**I** From the Floriani Dream Weave Fusible®, cut:

- Five 6" × 16" strips
- Two 12" × 16" strips
- Five 8" × 8" squares

**free templates**

[rnkdistributing.com/articles-news.html](http://rnkdistributing.com/articles-news.html)



**2** Arrange the blue and green fat quarters in a line so that they're in a pleasing arrangement, such as a color gradation from blue to green. Starting from the left, number them 1 through 7.

**3** Fuse the five 6" × 16" strips of Floriani Dream Weave Fusible® to the back of fat quarters 1, 2, 4, 6, and 7, parallel to the horizontal (slubby) grain line.

**4** Fuse the 12" × 16" strips of Floriani Dream Weave Fusible® to the back of fat quarters 3 and 5, parallel to the horizontal (slubby) grain line.

**5** From the areas stabilized with Floriani Dream Weave Fusible® from fat quarters 1, 2, 4, 6, and 7, cut:

— One 5" × 16" strip *each*

**6** From the areas stabilized with Floriani Dream Weave Fusible® from fat quarters 3 and 5, cut:

— Two 5" × 16" strips *each*, and label them as 3a, 3b, 5a, and 5b

## MAKE THE RUNNER

**7** Arrange the strips together in three sets of three: 1, 2, 3a; 3b, 4, 5a; 5b, 6, 7. (**figure 1**)

**8** Sew the strips together lengthwise, using a ¼" seam, to create three sections measuring 14" × 16".

**9** Press the strips as sewn, then press them to one side.

**10** Cut the sections into square blocks, measuring 14" × 14".

**11** Sew the sections together, with horizontal stripes on the end blocks and vertical stripes on the middle block. Align the center block so that strips 3a and 3b and 5a and 5b are touching. Press.

**12** Find the center of the pieced top, both lengthwise and widthwise. Mark it to determine the center appliqué placement.

**13** Mark the pieced top 8" and 16" on either side of the center mark to determine placement for the four remaining appliqués.

**14** Fuse the 8" × 8" squares of Floriani Dream Weave Fusible® to the back

of the five fat quarters ranging from golden orange to red.

**15** Cut around the 8" × 8" fused square area.

**16** Arrange the squares in a pleasing order, such as a gradation from golden orange to red. Number the squares 1, 2, 3, 4, and 5.

## EMBROIDER THE RUNNER

**17** Choose a thread color that coordinates with center square No. 3.

**18** Set up the embroidery machine and hoop Floriani Perfect Stick Cutaway® into the 200mm × 200mm hoop.

**19** Place the pieced top into the hoop, pressing gently to adhere the top to the Floriani Perfect Stick Cutaway® and aligning the marks for the appliqué on the far left.

**20** Embroider with appliqué Design No. 1.

**21** Stitch thread color 1, which will be the placement stitch.

**22** When the machine stops for color 2, place the prepared 8" × 8" square over the placement stitching line, making sure that the fabric completely covers the stitching line.

**23** Slowly stitch color 2, which will tack down the appliqué fabric.

**24** Gently remove the hoop from the machine, and trim the appliqué fabric around the tacking stitches, trimming as closely as possible. Don't remove the project from the hoop.

**25** Reattach the hoop, and start the machine to stitch the appliqué (satin stitch) and design embroidery.

**26** Remove the top from the hoop, and re-hoop the 200mm × 200mm hoop with Floriani Perfect Stick Cutaway®.

**27** Place the pieced top into the hoop, pressing gently to adhere the top to the Floriani Perfect Stick Cutaway®

and aligning the marks for the appliqué to the right of the one just stitched.

**28** Embroider with applique Design No. 2.

**29** Remove the top from the hoop, and re-hoop the 200mm × 200mm hoop with Floriani Perfect Stick Cutaway®.

**30** Place the pieced top into the hoop, pressing gently to adhere the top to the Floriani Perfect Stick Cutaway® and aligning the marks for the center appliqué design.

**31** Embroider with applique Design No. 3.

**32** Continue as with previous steps to embroider the fourth and fifth appliqués, echoing the previous designs. The five appliqués are stitched in this design order: 1, 2, 3, 2, 1.

**33** Once embroidery is complete, carefully trim off any excess stabilizer, and press the embroidered top using a press cloth.

## FINISH THE RUNNER

**34** Place the embroidered top on the Backing fabric, wrong sides together, aligning the top so that at least 1" of excess Backing fabric shows on all sides.

**35** Pin or baste the top to the Backing, and trim the Backing so that 1" of Backing fabric shows on all sides.

**36** Press the Backing fabric toward the top raw edge so that the Backing raw edge touches the top raw edge.

**37** Fold the pressed edge of the Backing onto the top, creating a ½" faux binding, and pin or baste in place.

**38** Fold in at the corners to create a miter (see Sewing Basics at [sewdaily.com](http://sewdaily.com)).

**39** Edgestitch the Backing in place to create faux binding.

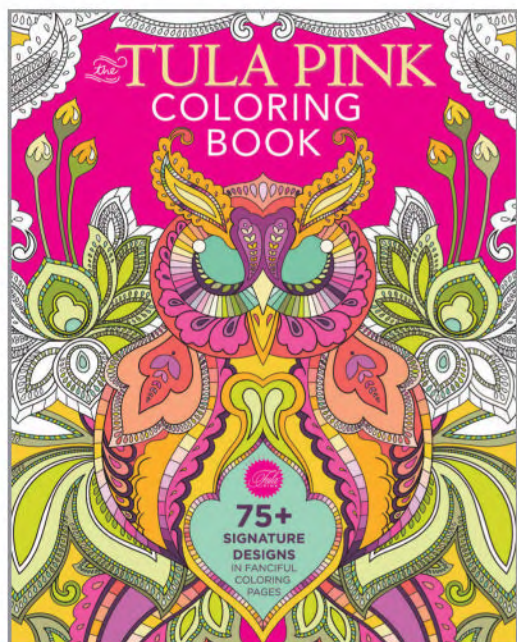


**figure 1**



# things we love \*

Editors' picks for faces, places, tools + notions



## THE TULA PINK COLORING BOOK

Coloring books aren't just for kids now. Tula Pink, known for her unique and whimsical color sense, is letting you inject her quilt designs with your own palettes in her new coloring book. Channel your inner Tula and scribble to your heart's desire.

Available October 2015  
[bit.ly/tulacoloringbook](http://bit.ly/tulacoloringbook), \$15.99



**kits**

check out exclusive kits using Tula Pink fabrics  
[bitly.com/tulapinkkits](http://bitly.com/tulapinkkits)



The editors of *BurdaStyle* bring their cool-girl style to plus size sewing in **FULL-FIGURE FASHION**. The book comes with 24 projects and patterns perfect for the office, date night, or binge-watching Netflix on the couch—no shapeless tent dresses in sight.

[bit.ly/fullfigurefashion](http://bit.ly/fullfigurefashion), \$29.99

These sweet silver purse frames first appeared in *Stitch Gifts* 2014, but they're perfect for making a smaller coin-purse version of **Caroline Hulse's Sweet Metal Frame Clutch** on page 43.

Choose either pearl or black ball closures—or don't choose and sew with both.

## POCHETTE BALL FRAME

approximately 3¼" × 5¼"  
 available in black or pearl

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Liz and Elizabeth Evans, the Utah-based sewing sisters-in-law of Simple Simon and Co., make their debut as fabric designers with **FOUR CORNERS**, their collection from Riley Blake. Liz's penchant for pushing the "more is more" envelope and Elizabeth's clean and crisp sensibility strike a wonderful balance with tribal-like prints inspired by their Southwestern surroundings.

"Four Corners" by Liz and Elizabeth Evans, Riley Blake Designs, available in cottons, knits, and home décor weight, August 2015

[rileyblakedesigns.com](http://rileyblakedesigns.com)

## SAVE THE DATE April Rhodes Explores Cross Crafting



APRIL RHODES IS SWAPPING HER "PATTERN AND FABRIC DESIGNER" TITLE FOR "CROSS CRAFT WORKSHOP HOST" THIS FALL. The Staple Dress creator is bringing in Australian fiber artist Natalie Miller to hold three classes on tapestry weaving, macramé, and knots and ropes from

Aug. 6–8 in Columbus, OH.

"I have an inherent need to be connected to other creative people," April says. "I recently made a conscious decision to seek out more creative collaborations, to teach more workshops myself and host other designers and makers to teach workshops of their own." She's also got a growing interest in weaving and macramé in particular, crafts that weren't so trendy during her teen-aged years but are experiencing a revival today. "I've looked to social media to fill my craving, and I found Natalie Miller on Instagram. She's a brilliant fiber artist, and she'll teach us her gorgeous art form while we all share soul-filling camaraderie."

All materials are provided, and no experience is necessary. The history-rich techniques, textures, and colors of these crafts are sure to reinvigorize your sewing as well.



Tapestry Weaving, Macramé, and Knots and Ropes with Natalie Miller, \$155–\$260, Aug. 6–8, [APRIL-RHODES.COM/COLLECTIONS/WORKSHOPS](http://APRIL-RHODES.COM/COLLECTIONS/WORKSHOPS)





# \* more things we love

When she was only 6 years old, Cecilia Cassini asked her parents for a sewing machine. **By the time she was 12, she was showing her designs at New York Fashion Week**, earning the moniker "World's Youngest Fashion Designer." The California native, now 16, talks about her passion for sewing, future plans, and how to encourage other teens to trade their iPhones for sewing machines.



## ONE TO WATCH

## Cecilia Cassini

**You asked for a sewing machine when you were only six years old! What sparked your love of sewing at such an early age?**

I've always loved fashion and say that I was born with fashion in my blood. As a little girl, I loved dresses and could never have enough—I always wanted a new dress. By the time I was five I realized that my parents weren't going to buy me a dress as often as I wished. I'll never forget that "a ha" moment when I realized, "If I just had a sewing machine, I could create and sew my own dresses as often as I wanted." So, for my sixth birthday, I asked for a sewing machine and the rest is history. The amazing thing is that within the first couple of times that I ever sewed, I was already creating dresses and skirts all by myself. The fact that I was so young and yet able to be successful at designing and sewing my very own dresses, even though they weren't perfect, gave me an incredible amount of confidence.

**What's been the highlight of your career so far, and what do you hope to do next?**

Honestly, there have been so many highlights of my career. If I have to choose, I'd say showing my first collection at Kids International Fashion Week in Bangkok last fall was beyond incredible. I spent last summer creating the entire collection, and it was a huge honor to see my designs, about 20 looks, walk down the runway before and after other designers like Gap, CatiMini, Diesel, and Jean Paul Gaultier showed their collections. Just the fact that I was only 15 and was taken seriously by notable designers and people in the fashion business was amazing and inspiring. Meeting designers like Betsey Johnson and Diane Von Furstenberg—their encouragement and support is incredible. I dream and hope to show a [full] collection at New York's 2015/2016 Fashion Week, and everyday since I was about 8 years old, I've dreamed of meeting and collaborating with Karl Lagerfeld.

**What advice do you have for aspiring teen sewists?**

I always say to follow your dreams. Whatever your dream is, it can be created and sewed. It'll be perfect because you created it, no matter what. It's so much fun and gratifying when you finish sewing something. For teens, it's so hard to have "enough" clothes or dresses, and it's even harder to be unique when we do buy dresses at the stores. Sewing is a way for us to express ourselves, be unique, and have more dresses because fabric is cheaper than a store bought-design! For me, sewing is the greatest way to express myself. Sometimes my sewing doesn't always reflect what I'd imagined, but that's OK too. For the teens who think sewing is for old ladies, it isn't. It's so much fun! Sewing is an amazing confidence builder, and as my mom says, it's more productive than playing on the phone.





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Cotton + Steel designer Alexia Abegg, also founder and designer of Green Bee Sewing Patterns, has put together a simply sweet **MODERN BABY LAYETTE SET** with eight patterns that can be sewn in just about any fabric, and for either a baby boy or girl. The tops, rompers, shorts, pants, bibs, and hats can be the foundation of your baby's burgeoning wardrobe. Available in paper and PDF form. [alexiaabegg.squarespace.com/](http://alexiaabegg.squarespace.com/) [green-bee-patterns/](http://green-bee-patterns/), \$18

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## sewing room

From inspiring people to hot trends, check out the news from around the sewing world.

# Sharing the comfort of a cloth embrace

Bo Twal charity sews handmade dolls for children in need across the world

Text **VERONICA GRAHAM**

DEBORAH FISHER HAS ONLY FOND MEMORIES OF HER FRIENDS GROWING UP, BOTH HUMAN AND OF THE STUFFED, PLUSH VARIETY. “Dolls and animals were some of my best friends,” the designer and author says. “Kids, they tuck a doll under their arm, and it’s like everything is OK, even if it’s not. Dolls can do that.”

Now Deborah wants children across the world to feel the comfort of a doll’s presence through her non-profit organization Bo Twal, which is Haitian Creole for “cloth kiss.” Bo Twal pays sewists and provides them with the materials to create handmade dolls for children in need within their country. Currently, about 20 women in Haiti have sewn and given away nearly 100 dolls, and plans are in the works to bring Bo Twal to sewists in Indonesia. Sewists work toward earning a living wage, and children receive a one-of-a-kind, dedicated pal to care for and comfort them. “There’s a need for a friend who is just for you, somebody to talk to at night when you’re in your bed,” Deborah says. “Across cultures and across time, you see how dolls and stuffed animals are an important thing for children to have.”

Philanthropy is not a new endeavor for Deborah; she and her mom founded Bright Hopes Quilt Collaborative in 2003, which provides quilts to children in foster homes and homeless families in her native



All photos courtesy of Deborah Fisher

A young girl in Haiti embraces her new cloth companion from Bo Twal.

Long Island, NY area. But after several years of helping children locally, Deborah’s perspective shifted abroad. “Bo Twal started from this idea of making but on a more international scale,” she says.

Deborah turned to PeaceQuilts, a group of sewing cooperatives in Haiti founded by Jeanne Staples of Martha’s Vineyard, Mass. Bright Hopes previously teamed up with PeaceQuilts in January 2010 after a 7.0 earthquake struck Haiti and claimed more than 220,000 lives; Bright Hopes donated quilting materials for the PeaceQuilt sewists. In 2013, Deborah enlisted about 10 Haitian women from PeaceQuilts to sew a simple doll pattern she’d designed,

dubbed the Sewing Smiles Doll. “One of the first things I started to sew when I was young was dolls, and that’s always been a reoccurring thing for me,” Deborah says, “and I was thinking I could get the women in the sewing cooperative since that was a structure already in place.”

Jeanne felt the matchup was a perfect fit. “We were very enthusiastic right away. When we presented it to the women in Haiti, they thought it was a great idea, definitely on board right from the get go,” Jeanne says. “So many of our women are mothers, so they immediately connected with the importance of a nice little cuddly toy like that for a child, and then they were



**Right:** Rose Marie, a member of the PeaceQuilts sewing collaborative in Haiti, sews the first-ever Bo Twal doll in January 2014. About 20 women from PeaceQuilts hand sew and embroider the Sewing Smiles Doll pattern, adding their own personal touches to each doll along the way. The **Sewing Smiles Doll pattern** is available for sale in the U.S. from Bo Twal's online shop ([etsy.com/shop/BoTwal](https://etsy.com/shop/BoTwal)). All sales go toward labor and materials for the dolls being sewn in Haiti.



# Bo Twal



really thrilled to go and bring them to the children to complete the circle.”

Bo Twal sells patterns for \$15 each in the U.S. Of that \$15, \$10 goes to the sewist and \$5 goes toward materials and shipping costs to sew one doll. Two paper patterns are available on Bo Twal's Etsy site, Bo the Bunny and the Sewing Smiles Doll also being sewn in Haiti. Much of the fabric, embroidery floss, filling, and decorative trims like ribbon and rickrack have been donated, but Deborah tries to purchase materials when possible to ensure the dolls look similar to the children receiving them. “We have to take what we can get with donations, but for this kind of project

we need chocolate brown solids for skin and black for the hair.” The doll pattern is translated into both Haitian Creole (which is spoken) and French for the Haitian women to follow. “They put their own spin on it, though, which I love,” Deborah says.

While Deborah hopes to make her first visit to Haiti soon, Jeanne watched PeaceQuilt sewists distribute dolls to children in an orphanage outside Port-au-Prince during her most recent trip back in April. The children are called up individually to be presented with their doll, and while they stay composed at first, “all pretense of being composed breaks down and they just start having

a ball with these little dolls,” Jeanne says. “They’re hugging them and putting them in little chairs and starting to bond with these dolls. I was surprised that even some of the older kids seemed thrilled. It’s pretty remarkable.” Says Deborah: “The pictures of the kids playing with the dolls, making these cars out of plastic bottles and riding in them, it was just so wonderful to see. From Long Island all the way to Haiti, that this is what happens, it’s just so wonderful.” ✨



For more information about Bo Twal, visit **BOTWAL.ORG**.



# Make It With Wool

A behind-the-scenes look at the national competition

Text **KATHY AUGUSTINE**

THREE WEEKS BEFORE JENNA LEGRED WAS SET TO COMPETE in her home state of Minnesota's Make It With Wool competition, she realized the wool she used to make her coat didn't meet competition standards. She remade the coat in time to compete and went on to win the top senior division prize at nationals, but it still gave her quite a scare. "I joked with the state judges in Minnesota how I had a very expensive muslin for the final product," Legred says.

Each year, hundreds of sewists create wool garments for the Make It With Wool competition, a contest originally established 65 years ago by the American Sheep Industry Women as a way to showcase the versatility of wool. Sewists as young as 12 compete at the state level in 30 participating states in order to advance to the national level at either the preteen, junior (13 to 16 years old), senior (17 to 24), and adult (25+) divisions; this year's nationals took place in January in Reno, NV, and next year's nationals will be held in Scottsdale, AZ. "It's been the experience of a lifetime, and I can't wait for my next chance to go," junior level competitor Kimberly Westenberg of Wisconsin says.

Open to individuals of all ages, contestants must create and model a garment made from at least 60 percent wool for a panel of judges. The garment can be sewn, knitted, crocheted, felted, or hand-woven, and they're evaluated on style, fit, creativity, marketability, and construction. "When you go to nationals, it's amazing to see how creative everyone is," junior level competitor Lauren Costa of California says. "It's not just sewing a straight stitch anymore. I'm impressed with the competitors that raise their sheep,

Photos by Kathy Augustine



**Top left:** Lorelei Hallock of Montana lends a hand to Jenna Legred of Minnesota backstage before the competition.

**Above:** Kristen Morris, Fashion and Apparel Design winner, models her prize garment, a coat covered in repurposed wool felt tabs.

**Left:** Lorelei, Gabrielle Augustine of Pennsylvania, and Jenna pose for a quick roommates photo before showtime.



shear their sheep, dye and spin their own wool, and *then* sew creative outfits.”

Exploring the versatility of wool is still a common theme among entrants today, and the variety of wool fabrics—coat weight, suiting, flannel, bouclé, twill, crepe—present endless style options. Kelsey Clear, a senior level competitor from Michigan, wanted to create “something unique and memorable that fit my personality while showing the versatility of wool.” Jill Keierleber, a senior level competitor, found inspiration in making pieces that can be worn several months a year in the warm climate in her home state of Texas.

Some contestants gain experience in drafting their own patterns, like Oregon’s Rebekah Whittles. “The pattern did not call for the pockets, front plackets, and elbow patches, so I had to add those elements myself,” the senior level competitor says. “Making your own pattern pieces is more difficult than I thought it would be.”

Winners are named in each division, and awards are also given out for exemplary construction or skill, such as needlework or machine embroidery. But, all competitors come away with more than prizes. Says senior level competitor Lorelei Hallock of Montana: “This competition educates and helps inspire young people to be creative in sewing beautiful garments, and have fun sharing their accomplishments with others.” \*



For more information about Make It With Wool, visit **MAKEITWITHWOOL.COM**.

## how to enter

Contestants must compete at either the state or district level in one of the 30 participating states to earn a shot at nationals. Specific competition dates vary from state to state, but entries are typically due in October, with state competitions held in November. (See [makeitwithwool.com](http://makeitwithwool.com) for a list of contact information by state.) Divisions are based on age as of Dec. 31. One-piece and two-piece garments and ensembles (three or more garments worn at once) can be entered, and acceptable garments are dresses, jumpers, coats, capes, shirts, vests, sweaters, pants, and shorts. The entire garment body must be wool or wool-blend fabric; wool-blends must be at least 60 percent wool.

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# ALL THAT IS CREATIVE MUST *Blossom*



Amy Butler's  
"Blossom" video  
series puts the  
focus on living  
a creative life



text LINZEE KULL MCCRAY



AMY BUTLER'S ALWAYS BEEN INFLUENCED BY THE WORLD AROUND HER. While that world includes her home and her grandmother's garden, in recent years she's gleaned inspiration from farther afield—Morocco, Australia, Egypt, England. But whether it's right outside her door or on another continent, her creative process starts by being open to her environment. "They're different places, but in each of them I've had experiences that move me, whether it's a conversation, a moment, or something I see," Amy says.

The ability to translate and transform experiences into fabrics and patterns has given Amy a career in which her designs appear on rugs and wallpaper, stationary and photo frames, and yarn and ribbons. Her fabrics for FreeSpirit nod to the past and her vintage textiles collection with their imagery, while her clear palettes give her work a clean, contemporary feel. And, her garment, accessory, quilt, and home décor patterns are practically classics—nearly every sewist has stitched a Birdie Sling or two.

This fall, Amy will be sharing her love of the creative process with her new video series, "Amy Butler's Blossom." The series brings profiles from Amy's *Blossom* magazine to life and allows the audience to travel firsthand into artists' homes and share their creative spirit. "What's really mind-blowing for me is that there's really nothing like it on TV. There's really nothing celebrating creativity," Amy says. "What a beautiful inspiration to see each other shine and what we're capable of. It's a conversation that isn't really happening."

## SEEDS OF CREATIVITY

Amy grew up in a creative family that didn't travel a lot, but she still found plenty of inspiration. "I've been traveling visually my whole life through books," says the Ohio-based artist. As her fame as a textile and pattern designer grew, opportunities for travel arose, often in conjunction with teaching and speaking engagements. "I realize I've developed wanderlust," she admits.

Life on the road fuels Amy's creative process both consciously and intuitively.

Amy's home studio in Ohio provides a wealth of inspiration, with Amy's designs adorning nearly every surface.



All photos courtesy of David Butler

amy butler's  
**blossom**  
video series  
[bit.ly/blossomvideos](http://bit.ly/blossomvideos)





**Left:** Amy's new "Bright Heart" collection is inspired by her trip to Oaxaca, Mexico, and featured in the "Twice As Nice Pillow" on page 62.

**Right:** Fabric ideas take over the walls in Amy's home studio.



She cites a trip to India as a direct influence on her "Soul Blossom" fabrics. "The story that line told was very reflective of my experience with India's energy, designs, and colors," she says. "But on a subconscious level, I cataloged all kinds of inspiration. It changed my DNA and influenced all my collections moving forward."

Whether she's traveling or in her garden, Amy's intent is to be in the moment instead of thinking. "The blue on that building would be perfect for my next fabric." She does take a myriad of photos—of textiles, plant life, architecture, landscapes—and she's devised a method of translating them into her work (learn more about Amy's method on page 26).

Amy wants to bring the spirit of those travels and exploration to the "Blossom" video series: "Everyone has a story, and when we're walking on that path, it lifts everyone up. You feel inspired to go for it." The series will focus on a wide range of artists across the country—indie fabric designer April Rhodes, mixed media artist Kelly Rae Roberts, jewelry designer Kim Mettee, Makerie owner Ali DeJohn, fashion upcycler and boutique entrepreneur Kara Lawson, and even Amy herself. "I love the diversity of the artists that we've selected for the first couple episodes of 'Blossom.' I think that diversity is important because it gives us a different angle on how to peer into their hearts."

## JUST OUTSIDE HER DOOR

Traveling has also changed Amy's relationship with her own Ohio community. Visiting locales where people's basic needs are not met heightened her desire to help those struggling in her own and neighboring counties. "While traveling we're conscious of our place there. It's an honor to be in someone else's country and to take in the gifts that are there on so many levels," she says. "But it also makes you more sensitive to people's quality of life, and you're inspired to come home and affect change. How you do that depends on what your gifts are, but there's always an opportunity to help."





**Left:** “Bright Heart” comes in three palettes, “Grounded,” “Passionate,” and “Inspired,” all meant to express what Amy calls the “hand to heart” connection she experienced in Mexico.

**Right:** A selection of Amy’s fabrics from over the years.



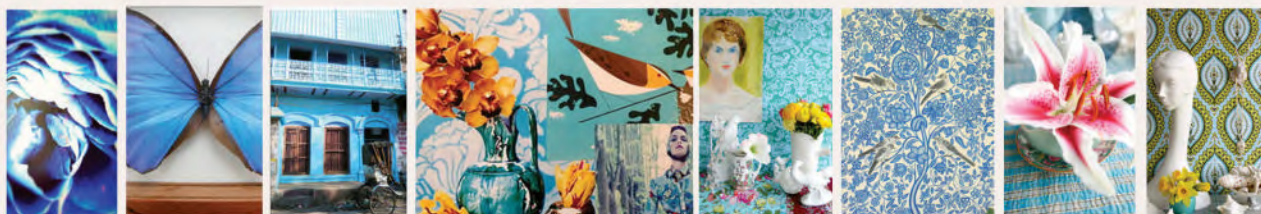
As much as she loves adventure, home is where Amy’s heart is. Her small town of Granville, Ohio is rich in artists and history, and she and her husband David moved there after realizing they were already visiting every weekend. “It’s got a nice energy,” says Amy, who cites the town’s Victorian and Greek Revival homes, ample trees, abundant gardens, and the 1920s historic golf course that provides them with lush views from their 1960s post-and-beam home. Amy and David, also a graphic and fabric designer, each have a studio on the lower level with a communal space between them. They share their workdays with part time employees who help with communication, customer service, finances, and overseeing the freelance sewists who test Amy’s patterns. “We have an amazing group of people, and we create together,” says Amy, though she’ll often work during the quiet of

weekends, and she doesn’t check email while designing a new fabric line. “I set myself up for success so that when I have that focused time I can work creatively.”

A segment of “Amy Butler’s Blossom” will focus on just that, with camera crews visiting Amy in her hometown and studio. “I get to bring my own story to life in the first season where I bring our viewing friends into our home studio and share my story of creative evolution. That’s how *Blossom* magazine came to be, so it evolves from that connection.”

It doesn’t matter if it’s a single peony outside her studio window or a grand temple in Egypt in Amy’s focus. Both have the power to equally fuel her creativity. “You can’t go to Oaxaca or India and not have it affect your eyes. We’re designed to pick up on color and pattern and rhythm, and it shifts our way of thinking,” says Amy. “But, you don’t have to physically travel somewhere to take in information. If you’re in the moment, there’s richness all around.” ✨





# An Affair of the Heart

DURING HER TRAVELS, Amy takes hundreds of photos. After selecting the very best of her photos, she “colorizes” them, starting with one part of the spectrum and organizing them chromatically. “It starts to tell a deeper story,” she says. “They all relate to one another, and color is a subtle piece of that. It brings the energy from the place and pulls out what you’ve seen in a tangible way.” In her workshops, students bring pictures from home and cut from magazines and consider color, texture, and pattern as they sort photos into piles. “It’s an intuitive process, pulling out the things you love and falling in love with them all over again,” Amy says. She notes that students frequently want to jump ahead, but she encourages them to hold back, telling them, “Stay in your heart and relish the process.”

Students use the results to create a color palette, which is how Amy herself comes up with palettes, too. “They’ll come in and say, ‘I’m a brown person,’ and I tell them, ‘I’m sure you’ve got fuchsia and green in there.’” she says. “They’re often shocked at what colors come forward.” Sharing these methods with her students inspires Amy, too. “It’s a little therapeutic and takes you out of your comfort zone,” she says. “It’s so much fun to see people light up, build self-confidence, and get in touch with their intuition.”

When she’s not teaching, Amy loves slipping into the classes of her fellow instructors. “I feel so lucky to get creative time for myself, and there’s a flow of conversation during classes—about making, about life at home, about evolving your dreams for your creative business,” she says. “I come back with all kinds of fruit.”

In her visits with artists in “Amy Butler’s Blossom,” she hopes to use that creative energy to inspire others in their own creative process. “I hope people take away knowledge



**Above:** Amy’s photos go through what she calls her “colorization” process when working on a new collection.

**Below:** Photos from Amy and her husband David’s most recent trip abroad to Morocco.



for themselves in terms of seeing a reflection of themselves in the episodes. The main thing I want them to take away from the show is empowerment, to have a greater appreciation for themselves, and to appreciate these aspects of their own life.” \*







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# a modest proposal

Designer and Artist Cathe Holden Shares Her Rich and Frugal Life in Her “Inspired Barn” Video Series

Text **AMBER EDEN**



Photo courtesy of Jenny Elwick Photography





Photo courtesy of Jenny Elwick Photography



**Above:** Cathe's home reflects her creativity while staying true to her frugality and resourcefulness.

**This photo:** Crafting tools in a rustic container add a practical and pretty touch to her crafting table. **Opposite:** Cathe's classroom in Northern California will have a seat for everyone across the country with her new video series, "Inspired Barn."



RECENTLY, DESIGNER AND ARTIST CATHE HOLDEN SAT DOWN TO CHAT WITH *STITCH* ABOUT HER UPCOMING F+W VIDEO SERIES, "INSPIRED BARN," DEBUTING IN LATE JULY.

Cathe lives a simple life by choice in Northern California after opting to give up her steady paycheck to stay home with her family and develop her creative business. From her roots as a graphic designer, she created a thriving DIY crafting business that will be reflected in the new series, "Inspired Barn," a nod to the way her business grew from her bedroom to her garage to a barn makeover. Everything was created on a tight budget, but the results are beautiful. Here, Cathe shares how she crafted her dream and her tips for living a modest and creative life.

**Amber Eden:** Can you tell us more about your philosophy for creating *Inspired Barn*?

**Cathe Holden:** After an incredible wide-reaching audience response to my design and craft blog, I was often requested to instruct and speak at various creative events around the country. With young children at home it wasn't always ideal for me to be away. So after a few years of traveling to teach, it occurred to me that I could invite attendees to classes in my very own workshop here in Petaluma. My husband and I repurposed a large storage outbuilding on our property into a big craft studio and classroom. Here I can work, craft, assemble kits, and host DIY events in my community. However,

Photo courtesy of Jenny Elwick Photography





**Above:** Ephemera DIY Felt Coasters and Tray Kit

**Top left:** Yarn Wrapped Mirror and Laurel Wall Art Kit

**Top right:** Embellished Fabric Panel Pillow Kit

teaching only in Northern California is somewhat limiting to those who are unable to attend because of location, and so the “Inspired Barn” video series was born. Now I can share my favorite craft projects, techniques, and style with anyone. And now that my kids are all grown, who knows, I may even one day take “Inspired Barn” on the road.

**AE:** *You talk about living well, but living modestly. Your barn is so gorgeous. Can you explain how that came together with your resources and resourcefulness?*

**CH:** I love to shop and collect vintage items, but I’m frugal and I’m patient. I collect only practical items that can be used as materials in craft projects, to store craft materials, or as furniture and furnishings that benefit the process of crafting. I have a good idea of what I’m looking for at all times and will wait and search until I find it or something similar at the lowest price possible. I frequent eBay, Etsy, Craigslist, and flea markets on a very regular basis with a savviness for the search. Many of the larger furniture pieces in my workshop were items pulled from

our home such as breakfast and dining tables, bookcases, and cupboards, all which were initially acquired inexpensively or second hand. Smaller items such as a watch case and office supply cabinets for housing small supplies were found at flea markets, estate sales, or local antique shops. Having an overall theme helps keep a cohesive, balanced look in the space. I refer to my decorating style for the barn as mercantile chic—a mix of vintage advertising, bins, and drawers, mixed with an eclectic amount of color and whimsy. I enjoy collecting, decorating, and organizing Inspired Barn as a craft in itself.

**AE:** *How did you get started crafting?*

**CH:** I suppose I’ve always been a crafter. Even as a small kid I was assembling bits of junk found among the gravel in the alleyway, or scraps of office supplies brought home from work by my mom, into funky works of art. As an old-school commercial artist, I segued into handcrafting as more than a hobby a few years after most graphic design tasks became digitized. I missed working with my hands and began spending





**Above:** Reverse Canvas DIY Wall Pocket Kit

time in online [crafting] communities. I embraced a new and exciting way to pursue my creative endeavors while satisfying my need to work with physical tools and materials through crafting. It was then that I began sharing a graphic designer's take on crafting on my blog, JustSomethingIMade.com.

**AE:** *Where do you see crafting fitting into the bigger picture of your business?*

**CH:** Although crafting has become my business through blogging and teaching, I also plan to produce craft materials unique to my style and aesthetic. I'm currently designing a line of typographic, mercantile-style stencils, some of which I have designed exclusively for the video series kit. It's my intention to create projects and products that are both simple and impactful. I do this by designing exciting crafts with easy-to-follow instruction, sharing loads of inspiration for customizing, and developing uncommon materials and products.

**AE:** *What is your vision for Inspired Barn?*

**CH:** My hope is for Inspired Barn to become a vintage-style brand known for facilitating individual creativity, repurposing, and re-imagining. Through instruction, ideas, products and materials, it's my hope for Inspired Barn to become an extraordinary handcraft resource for multiple craft genres online, in print, and in stores. \*



**Above:** Cathe's desk, where she works her crafting magic.

**Below:** Bottle Brush Christmas Trees Kit



Photo courtesy of Jenny Elwick Photography



## CATHE'S TOP TIPS

### for Creating a Project

**1. Contrast creates impact.** Pair objects and materials of an unlikely nature: soft with rough, dark with light, shiny with dull. A good example would be combining shiny, gilded hardware with rough, distressed wood.

**2. Balance soothes the eye.** If you use a spot of red in one area of your design, add red of any nature, size, or form to two other opposite areas. This concept works for textures and shapes as well, adding a harmonic feel to your finished piece.

**3. Use what you have.** Place an assortment of unrelated objects into one space and watch how items pair up in unusual ways. Wrap a vintage cigar band around a spool of thread, for example, and you have a simple, funky base to tuck a wire cardholder into. Try a group of skeleton keys sewn to a swatch of fabric to simulate elongated buttons for a mixed media project.

**4. Utilize free resources.** Download graphics sourced from the internet in the form of vintage advertising, labels, fabric, and wallpaper, and print them on plain paper for découpage to hard surfaces. Layer, tear, and even shape them with decorative punches and scissors to create beautiful backgrounds for your projects or displays.

**5. Step away from Pinterest.** Grab a sketchbook and pen. Find a quiet place to be still and close your eyes—even if that means sitting in your car in the driveway. Daydream. Design from within, rather than looking elsewhere for resources and inspiration. Imagine beautiful, pleasing images and compositions. Open your eyes and sketch them in your book, adding necessary notes for future reference. You might be surprised just how creative you truly are.

### for Frugal Home Décor

**1. Utilize your desktop printer.** Enlarge, download, and copy anything, from the pottery stamp on the back of a vintage dish to a swatch of your favorite fabric. Encase them in thrifted frames to create unique wall compositions.

**2. Two decorative linen dish or tea towels** sewn together on three sides make a simple and creative pillow cover. Lightly fill the cover with pillow stuffing and stitch it closed.

**3. Gold-leafing** is a simple, impactful, and inexpensive way to add an exciting gilded look to plain home décor like frames, knickknacks, and dishes for display. Cover objects in full or in splotches of gold leafing for a beautiful-decay look.

**4. Displaying houseplants**, such as easy-to-care-for succulents, is a lovely way to add life and texture to your home, office, or studio. Plant into a unique container, such as a vintage coffee tin, and place it in sunlit areas of your space. **TIP:** Add a good layer of rocks to the bottom below the soil for containers without drainage holes.

**5. Stenciling a typographic or decorative design** onto upholstery is not taboo, but rather a fantastic way to customize your soft furnishings with fabric paint. Start with a small footstool or throw pillow, then graduate to the dining room chair seat cushions. \*



**Above:** Wooden DIY Coat Hook with Vintage Ephemera Kit

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## Meet Cathe Holden



JENNY ELWICK PHOTOGRAPHY

author, Cathe teaches workshops out of her aptly named Inspired Barn in northern California, in wine country.

Now you can join Cathe on her creative exploration as she teaches and inspires you to take home décor to a whole new level, and transform simple into spectacular. Develop your "eye" and create your own stunning home décor with Cathe Holden's Inspired Barn video and kit series where creativity is homegrown.

**CATHE HOLDEN HAS "THE EYE";** the eye for the dusty vintage find and how to make it sing with new life in an art piece or a living room vignette. She has the eye for making something inspired. Simply put, Cathe has the eye for knowing how to take the ordinary and make it extraordinary!

A maker, designer, collector, blogger, and



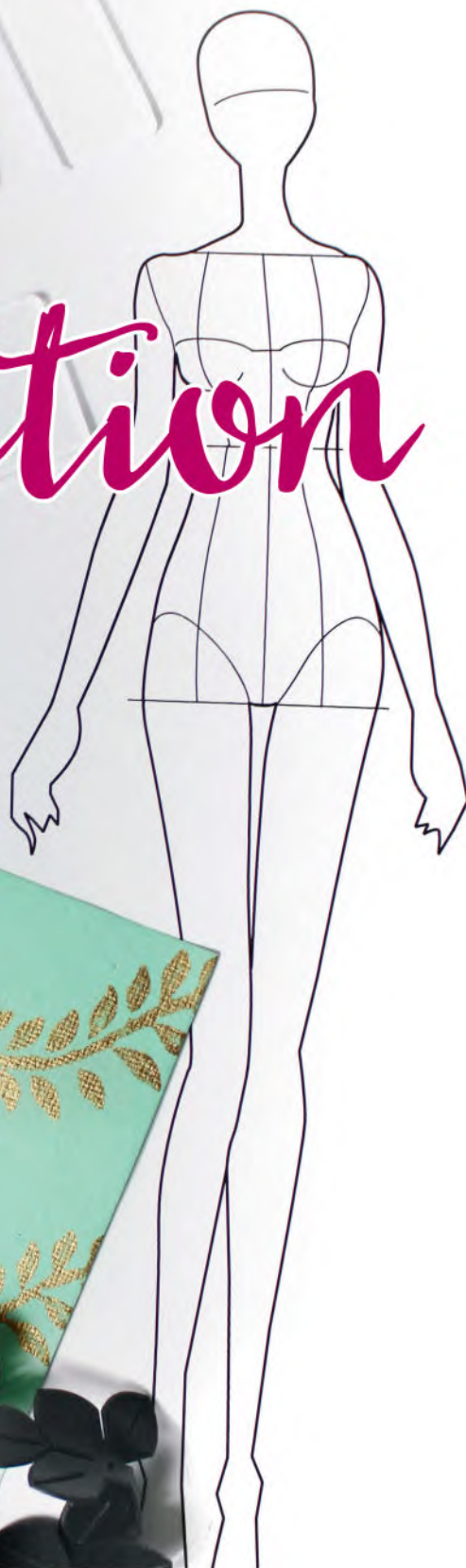
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# finding inspiration

{FROM WITHIN}

text **ELIANE PINTO**





Think good ideas can only come to you in lightning flashes? Not so! Break through creative roadblocks by playing with perspective and making fabric collages. You'll find your mind is actually an endless well of ideas.

LIKE WRITERS, SEWISTS DRAW CREATIVE INSPIRATION FROM ALL SORTS OF SOURCES—from color, textures, fabrics, photographs, or even from an emotion. Also just like writers, sewists suffer from writer's block from time to time, except instead of searching for the right words, they're staring at beautiful fabrics hoping equally beautiful designs magically enter their brains. So, how do you find inspiration when you're stumped? You create it yourself.

## CHANGE LENSES

What does it mean to create inspiration? Stand still wherever you are right now, look around, and scan your surroundings. Whatever sticks out or has lead you to do a double take—whether it's a street sign or a plant across the hall, anything that catches your attention—zone in on it and everything around it for an extra few seconds.

Now, squint your eyes, squinting them almost shut. Squinting allows you to look at things from a new perspective. Suddenly your eyes don't focus on irrelevant details anymore, and you'll only see abstract shapes and colors. Some shapes are more dominant than others, and some colors really stand out while others just blend right into each other, creating perhaps even more colors and shapes. (Try the perspective check at right for practice.)

## TAKE ACTION

Don't make the leap from squinting to sewing just yet. After squinting at the world, use your fabrics to play with croquis (from the French word "croquer," meaning "to sketch"), rough illustrations of fashion silhouettes.

Trace off either of the croqui templates provided here, then use fabric scraps or even printed paper to create a new design on your eager-to-be-dressed croqui. Play

## PERSPECTIVE CHECK

**Look at the photos.** Your brain will naturally try to identify what they are, but try to forget about that and only squint. By looking at them with your newly-found "squinted" perspective, you'll see how each individual photo can be translated into something much more inspiring than just, say a leaf or a bridge. You might notice the simplicity found in the lines created by the bridge leading to the water, the infinite color combinations within the leaves and branches, and the harmony between the organic shapes and harsh lines found in the trees.

The lamppost may even start to resemble a crystal appliqué against a rich print. The black and white pattern from a butterfly's wings can be translated into a printed purse paired with a silhouette in muted colors. Even a spiral staircase, for example, starts to look like a beautifully intricate black lace design.



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PHOTO COURTESY OF ISTOCK.COM

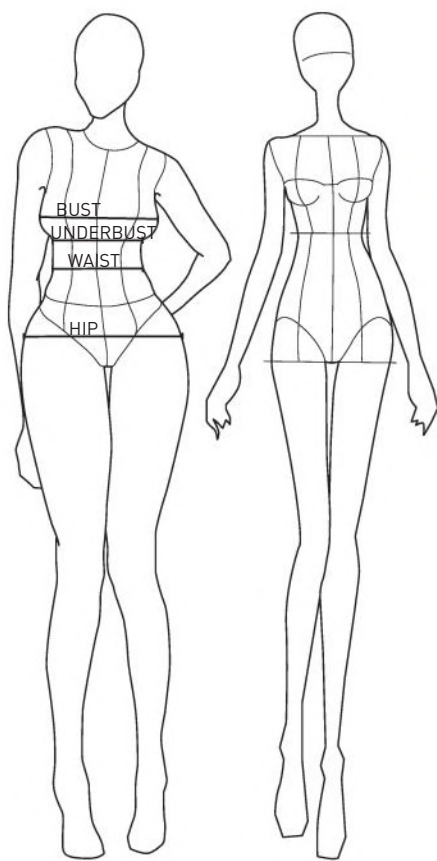
around with the fabric; rip it, fold it, paint it, layer it, shred it, and then place the fabric at random on top of the croqui.

Even though ideas started taking shape while you were squinting at the world, you want to avoid marrying yourself to

a concept during this phase, too. As you layer and play with fabric combinations, that purse you saw in butterfly wings, for example, can still change and morph into something new. Suddenly, the rose and lace ribbons shown could take the



## technique spotlight



croquis



shape of a 3D appliqué A-line skirt with an intricately embroidered midsection, for instance. Or, a black leather trim and a folded paper scrap inspires a pleated dress with a single flower detail.

With a squinted perspective, playfully pairing different fabrics with different prints and textures can help you break out of the go-to shapes you've grown accustomed to seeing. So the next time you're (literally) drawing a blank on a new design, fabric collaging can help you tap into ideas you didn't even know existed within your imagination. \*

**ELIANE PINTO** is the technical editor of *Stitch magazine*.



**Above and left:** After squinting at the world and taking in new shapes and colors, fabric scraps begin to form interesting new designs on the croquis. These rose and lace ribbons and folded paper, when applied to the croquis in different ways, create the inspiration for a beautiful dress.



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# SEW-TOWN

How the Motor City is adding the cut and sew industry to its American-made resume

Text **VERONICA GRAHAM**

IT'S WHERE FORD AND GENERAL MOTORS FIRST TOOK TO THE STREETS. The Temptations and The Supremes created a brand new genre of music there. But in recent years, Detroit's perception has been based on its downward economic spiral, having declared bankruptcy in 2013 with billions of dollars in debt.

Only two years later, Detroit native Karen Buscemi insists her hometown is already far from the same one that went broke.

"We really love it when people recognize what's here. You have to come here and spend time in the city to get what's here because it's so much better than what's been reported over the years," Karen says. "It's growing rapidly. The change is wild. The restaurant scene alone is kind of amazing."

Karen is hoping another sector can help spur Detroit's economic recovery: industrial cut and sewing. In 2012, Karen founded Detroit Garment Group, a nonprofit organization supporting both the city's designers and sewists. The group is working with city officials to create a garment district downtown where designers can open stores, warehouses, and manufacturing facilities. Detroit Garment Group also created an industrial cut and sewing certificate course with a community college to bring those designers' creations to life.

A former fashion editor, Karen started Detroit Garment Group as a way to better connect her city's fashionable community. She felt too many were leaving for New York or Los Angeles and



Photos courtesy of Karen Buscemi

**Above:** One of the sewing course's first graduates celebrates receiving her certificate last year.

would stay put with the right business training and resources. In the process, Karen says the group started learning how many designers were in need of trained sewists. A survey they did last year came up with more than 300 job openings for sewists, and not just sewing for fashion designers. "We realized we could definitely fulfill this need to get sewists into place, and for all industries—boating, automotive, tech," Karen says. "There are very few places in the U.S. with a pool of skilled industrial sewists."

Detroit Garment Group works with Henry Ford Community College to create the curriculum for a six-week, 180-hour industrial sewing certificate course. Four students completed the course's pilot program last November. This year, the course is being offered four more times. Sewing experience isn't required, and for the unaccredited version of the course, neither is a high school diploma or GED. Some basic math is helpful, but "they can come in with virtually nothing but a desire to learn and come





**Above:** Students practice their skills on industrial-strength sewing machines.

**Right:** Students in the inaugural industrial cut and sewing certificate course at Henry Ford Community College learn how to finish products by hand.

**Above right:** Designer and Detroit native Tracy Reese is on Detroit Garment Groups' board of directors and spoke at their first conference last fall, FashionSpeak.



out with the skills needed for employment. Some people find [the sewing machines] to be a little too powerful for them, but with the right training, anybody can get the hang of them," Karen says.

The key to the certificate course is its flexibility and hands-on experience, Karen says. Students learn how to make anything from dresses to car seat covers. The curriculum is being tweaked to allow students to focus on specific areas, such as pattern making or machine repair. The classes mimic real world production lines to better help students make the leap into the workplace. One graduate from the course went on to get a job at Shinola, a Detroit-based leather goods company. "We hope we show ourselves as a good example that manufacturing can happen and grow and things being made here can happen," Shinola VP Jen Guarino says.

Jen is on the Detroit Garment Group board, but she's also a founding member of The Makers Coalition, an organization also focused on building up the U.S.'s trained sewing community and based in Minnesota. (The Makers Coalition used to partner with Detroit Garment Group, but the two have since divulged.) Nearly 100 students so far have received an industrial sewing certificate through curriculum The Makers Coalition developed with Dunwoody Technical College in Minneapolis.

## We realized we could definitely fulfill this need to get sewists into place, and for all industries.

Becoming an industrial sewist has more appeal than people may think, Jen says. For starters, it's better pay than most realize, she says, well above minimum wage, "and it's also just a first step because we have a lot of people who are going to retire. There's a lot of upward mobility," she says. "Secondly, young people get much more satisfaction than you'd expect by making something with their hands every day. Our world is mostly digital, so to make something is very satisfying."

Detroit Garment Group is also serving as a spokesman for the city to companies interested in relocating. The combination of prime, affordable real

estate and Michigan's history as the home of American-made goods are big draws, Karen says. When working with a woman who decided to move her tech company from L.A. to Detroit, Karen says it came down to simply getting Detroit. "That's the thing. It's a really unique city, very connected, very community based," Karen says. "To this day, my mom's 90, and she still talks about the city as if it's her first love. \*



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# Fall TRADITIONS

Explore rituals from near and afar this fall with **27 other-worldly projects** perfect for forging new sewing territory. It's all about creative final touches to make you say "OMG" in **Decorative Details**. We've also channeled decorative styles and customs from the other side of the globe in **Eastern Influences** and **Exotic Color**. In **Simple Lines**, linear concepts receive special treatment and prove that the ordinary can still be extraordinary.





# DECORATIVE DETAILS

Small flourishes make a big impression on these **4 sweet projects.**

## tree of life skirt

Drawing inspiration from handcrafted, artisan glass designs, this patchwork skirt connects the past with a modern generation. Casual cottons in bold tones create a garment that is truly a work of art in its own right. With its simple geometry and detailed construction, this skirt is perfect for a casual weekend stroll, or a night at the museum.

DESIGNED BY Jessica Peck  
[project instructions on page **68**]





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video

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## sweet metal frame clutch

This cute little clutch is easy to whip up and perfect for showcasing decorative flourishes. Made with Pat Bravo's latest collection for Art Gallery Fabrics, this clutch adds a flirty, feminine touch to any outfit.

**DESIGNED BY** Caroline Hulse  
[project instructions on page 69]

fat  
quarter  
friendly









## wrapture

Single knit jersey, with its stretch and lack of fraying when cut, lends itself to multiple uses. One length of fabric can be a wrap, long skirt, short skirt, dress, halter top, or shrug with a toss here and a knot there. This piece of wool jersey features block printed circles and stitching along only one short edge, but it can be embellished to your heart's desire.

**DESIGNED BY** Mags Kandis  
[project instructions on page 70]

## boro bag

During an era of austerity in Japan, “boro,” the mending and patching of textiles for reuse, was a part of daily life. The simple running stitches became the visual interest of modest cloth. Though created with new materials and kept modern with straight lines and fresh colors, this Boro Bag was inspired by hundreds of years of “making do.”

**DESIGNED BY** Mags Kandis  
[project instructions on page 70]







## Sashiko Tea Towel Set

Add a touch of simple Japanese style to your kitchen with this elegant tea towel set. Hand stitch the sashiko for a bit of whimsy, and sew the rest of the tea towel by machine for a project that can be completed in under an hour.

**DESIGNED BY**  
Emily Breclaw  
[project instructions  
on page 72]

# EASTERN *influences*

Let cultures from afar infiltrate your home with these **7 inspired projects.**



## Delightful Sashiko Pouches

Sashiko stitches shine against the background of Cotton + Steel's new sparkle canvas fabric. Go subtle with navy stitching or bold with bright neon stitches reminiscent of stars in the night sky.

**DESIGNED BY** Alexia Abegg  
[project instructions on page 73]







## Cropped Jacket

Though this cropped jacket has plenty of minimalist attitude, its details lend it an appealing degree of elegance. The extended front and back yokes, overlapping back pieces, wide kimono-like sleeves, and cleanly lined interior will have you reaching for this little topper again and again.

**DESIGNED BY** Khristal Jouett  
[project instructions on page 76]







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the kit**

Look for this project kit  
[bit.ly/shiborikit](http://bit.ly/shiborikit)

## Shibori and Sashiko Decorative Pillow

Traditional Japanese handcraft techniques are remixed with a modern interpretation. This multidimensional and textural home décor accent pillow is a great introduction to both shibori and sashiko. After making it, these fun techniques can be applied to lots of future projects.

**DESIGNED BY** Georgia Howell  
[project instructions on page 78]



## Floating Circles Noren

Soft circles of color float upward in this beautifully translucent version of the traditional Japanese noren. Made from silk organza, the playful, effervescent design imparts a sense of private space, while allowing the play of light through the split curtain. Metallic thread adds a touch of delicate sparkle to the appliqued design.

**DESIGNED BY** Katrina Walker  
[project instructions on page 79]



## Japanese Inspired Tote

This tote can be used as a standard purse or it can make brown-bagging lunch look chic. The insulated lining keeps hot food hot or cold food cold. The five petal focal flower was created using fabric origami, and the horizontal band features sashiko embroidery.

**DESIGNED BY** Eve Leder  
[project instructions on page 81]

made with  
**quilting  
cottons**



# Japanese-Themed Table Runner

“Itadakimasu,” the Japanese term translating as “I humbly receive,” is commonly spoken before a meal. Grace and gratitude are embedded in this table runner through appliquéd letters. Linen fabric is used for its natural simplicity, and the colorful print fabric brings a modern and delightful twist to the dinner table. Cloth covered buttons and tassels on the ends add another touch of Japanese style.

**DESIGNED BY** Krisje Deal  
[project instructions on page 84]

Perfect for  
quilting  
cottons



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## Talitha '70s Caftan-Style Dress

A wardrobe staple only a few decades ago, caftans, with their comfortable and flattering fit, are making a comeback. Wear a caftan-style dress on its own, or layer it with other similar pieces like the maxi skirt shown here.

**DESIGNED BY** Alexia Abegg  
[project instructions on page 86]

get  
the kit

Look for this project kit  
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fat  
quarter  
friendly

## Hexie Placemats

Serve up some smiles with these delightful placemats in Tula Pink's "Elizabeth" and "True Colors" fabrics. A single round of quilting adorns each hexagon before they're hand sewn together.

**DESIGNED BY** Melissa Peda  
[project instructions on page 87]

# exotic color

The palettes in these  
**6 striking projects** bring in  
delightful hues from all over  
the globe.





## Fun Fall Leaves Runner

Stage favorite fabrics in a unique fall scape on a dining or entry table. Like the leaves that will fall this season, each one of the leaves on this runner is different, and they're so easy and fast to make, it'll be hard to stop.

**DESIGNED BY** Heidi Emmett  
[project instructions on page 88]





## Exotic Triple-tier Vest Tunic

Indulge in the loosely flowing layers of luxury on this tunic, made of luscious silk charmeuse and perfect for transitioning into autumn. Inspired by layered Eastern influences, the open side panels allow for freedom of movement and flow beautifully around the wearer with every stride. French seams and tiny hems make this special garment lovely inside and out.

**DESIGNED BY** Katrina Walker  
[project instructions on page 89]







## Denim Tunic Vest

Simple yet stunning, this innovative vest cinches asymmetrically with an easy-to-adjust D-ring tab and belt for a slimming silhouette, and it can be crafted lined or reversible. Denim works with everything, especially this vest created in two contemporary hues from Amy Barickman's latest "Crossroads" collection for Indygo Junction to alternate as the mood strikes.

**DESIGNED BY** Amy Barickman  
[project instructions on page 91]







get  
the kit

Look for this project kit  
[bit.ly/spicequiltkit](http://bit.ly/spicequiltkit)

## Spice Road Quilt

Lavish paisleys and vibrant colors evoke the exotic in this throw quilt that builds an interlocking tile design out of simple squares and Drunkard's Path units. The fat quarter-friendly design is perfect for favorite fabrics from your travels.

**DESIGNED BY** Kevin Kosbab  
[project instructions on page 93]





**1 SWEET METAL FRAME CLUTCH** by **CAROLINE HULSE** Project photo on page **43**; instructions on page **69**.



**2 FUN FALL LEAVES RUNNER** by **HEIDI EMMETT** Project photo on page **56**; instructions on page **88**.



**3 HEXIE PLACEMATS** by **MELISSA PEDA** Project photo on page **55**; instructions on page **87**.





**4 SIMPLE LINES QUILT** by **DEBORAH FISHER** Project photo on page **61**; instructions on page **96**.



**5 AUTUMN DOLL** by **DEBORAH FISHER** Project photo on page **66**; instructions on page **105**.



**6 SPICE ROAD QUILT** by **KEVIN KOSBAB** Project photo on page **59**; instructions on page **93**.

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# SIMPLE

Basic shapes  
and structures  
are anything  
but on these  
**7 refined  
projects.**

# LINES

## Origami Wool Skirt

Make a bold statement with the clean, angular lines on this sleek skirt. This can be beautiful in a basic wool, or become whimsical in a textured wool or patterned heavy brocade.

**DESIGNED BY**  
Emily Li Mandri  
[project instructions  
on page 96]





## Simple Lines Quilt

Rich solids and crisp lines create this simple, modern quilt. Machine appliqué and bias tape appliqué create the large scalloped petals. The small petals are dimensional to add a whimsical touch. Add straight line and echo quilting, and this graphic quilt is sure to make a bold statement.

**DESIGNED BY** Deborah Fisher

[project instructions on page 96]







## Twice as Nice Pillow

No need to settle for one look. This cover is beautiful front and back, made with Amy Butler's brand new collection "Bright Heart." Hidden hook and loop tape secures the pillow cover and provides a canvas for more decorative details.

**DESIGNED BY** Melissa Peda  
[project instructions on page 99]







## Path to the East Table Runner

Using the classic combination of red and white fabrics, this table runner is strip-pieced with progressively smaller and larger stripes, and then accented by orange stitched circles.

**DESIGNED BY** Teresa Coates  
[project instructions on page 100]



## Foxy Baby Quilt

Adorable foxes, owls, and other woodland creatures are enhanced with decorative embroidery on this baby quilt, made from Heidi Boyd's inaugural fabric collection, "Forest Frolic." The size fits perfectly over a car seat, makes a great travel play mat, or in a pinch works for a changing pad. Look for the kit this fall on SewDaily.com.

simple  
beginner's  
quilt

**DESIGNED BY** Heidi Boyd  
[project instructions on page 101]







## Folding Trays

These three trays easily come together or travel by folding and unfolding them. Their design is influenced by Japanese style, characterized by its simplicity and functionality, and is also inspired by origami. The trays hold their shape through the use of buttons and string like paper envelopes.

**DESIGNED BY** Josée Carrier  
[project instructions on page 103]





## Autumn Doll

Autumn is a charming doll with inviting textures and colors. She has a subtle trapunto nose and a sweet embroidered smile. Her dress and shoes are made simply in felted wool from one pattern piece each. With her cozy quilted scarf, Autumn is ready to welcome the fall season. Learn more about Deborah's Bo Twal doll charity on page 18.

**DESIGNED BY** Deborah Fisher  
[project instructions on page 105]





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**Talitha '70s Caftan-Style Dress\***

[BIT.LY/TALITHAKIT](http://BIT.LY/TALITHAKIT)



**Spice Road Quilt**

[BIT.LY/SPICEQUILTKIT](http://BIT.LY/SPICEQUILTKIT)

*\*Available this fall. Maxi skirt shown not included.*



# DECORATIVE DETAILS

## Tree of Life Skirt

by JESSICA PECK  
{from page 42}



DOWNLOAD THE FULL-SIZE  
PATTERN FOR THIS PROJECT  
AT [SEWDAILY.COM/STITCHPATTERNS](http://SEWDAILY.COM/STITCHPATTERNS)

### FABRIC

- Main: 2½ yd solid cotton  
(shown: Snow)
- Contrast: ½ yd solid cotton  
(shown: Medium Grey)
- Lining: 1½ yd, 108" wide
- Accent: ⅓ yd solid cotton  
(shown: Wasabi)

### OTHER SUPPLIES

- Templates, downloadable:
  - Upper Skirt (A)
  - Middle Skirt (B)
  - Lower Skirt (C)
  - Small Strip (D)
  - Medium Strip (E)
  - Long Strip (F)
- Monofilament
- One 7"–9" invisible zipper
- Matching thread

### NOTES

- All seam allowances are ¼" unless otherwise noted.
- The waistline of the skirt sits approximately 2" to 3" below the natural waist. Each finished panel measures 2" at the waist (plus ½" for seam allowances).
- To determine how many finished skirt panels are needed, use this formula: Add 4" to 5" to your natural waist measurement (the more you add, the lower the skirt sits from the natural waist), and then divide by 2". Round up to the nearest whole number if you have partial panels after using the formula.

### FINISHED SIZE

This is a casual skirt to fit low on the waist and hit right above the knee.

### SIZE CHART

	Natural Waist
XS	24"–25"
S	26"–27"
M	28"–29½"
L	31"–32½"
XL	34½"–36½"
Sample shown in size S	

### CUT THE FABRIC

- From the Main fabric, cut:
  - One Upper Skirt (A)
  - One Middle Skirt (B)
  - One Lower Skirt (C)
- From the Contrast fabric, cut:
  - One Small Strip (D)
  - One Medium Strip (E)
  - One Long Strip (F)
  - Fourteen 1" × 4½" strips, on straight of grain
  - Fourteen 1" × 3½" strips, on straight of grain
- From the Lining fabric, cut:
  - One Upper Skirt (A)
  - One Middle Skirt (B)
  - One Lower Skirt (C)
- From the Accent fabric, cut:
  - Seven 3½" × 3½" squares



### ASSEMBLE THE SKIRT

**5** Assemble one panel by pinning Upper Skirt (A) to Small Strip (D), matching notches. Stitch, using a ¼" seam allowance as accurately as possible. Again, matching notches, pin, and then stitch, Upper Skirt (A) to Middle Skirt (B). Pin, then stitch, Lower Skirt (C) to Upper Skirt (A)/Middle Skirt (B). Press seam allowances toward skirt pieces (A), (B), and (C), away from Small and Medium strips (D) and (E). Pin, then stitch Long Strip (F) to the side of the assembled (A)-(B)-(C) piece, matching notches. Attach the other half of the assembled (A)-(B)-(C) piece to the opposite side of Long Strip (F). Press the seams away from Long Strip (F). There is now one complete skirt panel. Repeat this step to create the required number of complete panels needed for your skirt (see formula).

**6** Stitch all of the panels together, leaving one panel open for the zipper.

### SEW THE ACCENT STRIPS AND SQUARES

**7** Sew a 3½" strip to the top and bottom of an Accent Square, with right sides together. Press the seams



away from the center. Next, sew a 4½" strip to the remaining sides of the Accent Square. Press the seams away from the center. Repeat to make six more squares.

**8** Fold the outer edges of the finished Accent Square ¼" on all sides toward the wrong side. Press well.

**9** Measure up 1½" from the bottom of the skirt hem. Pin the squares into place on every other panel, depending on the number of panels you have. The more panels there are, the more Accent Squares are needed.

**10** Using monofilament, use a small zigzag stitch to sew the Accent Square in place on the Skirt Panel.

## MAKE THE LINING

**11** Open the 108" Lining fabric and lay it flat with the right side up. Lay the assembled skirt on top, right side down. Pin around the skirt, attaching it to the lining. Trace around the edges to ensure a perfect fit of the lining with the skirt. Cut out the lining fabric, being careful of the assembled skirt.

**12** Sew around the bottom edge of the skirt and then the waist of the skirt.

**13** Turn the skirt right side out through the back opening. Press well. Pin, then stitch the sides of the back opening, stopping 7" to 9" from the top of the skirt.

## INSERT THE ZIPPER

**14** Attach the invisible zipper according to the manufacturer's instructions. Turn right side out. Press the zipper opening flat.

**15** With a needle and thread, attach a hook and eye closure to the top of the zipper to the finished skirt.

## SOURCES

**FABRIC** Robert Kaufman, Kona Solids in Snow, Medium Grey, and Wasabi, robertkaufman.com

**JESSICA PECK** is the author of *Felt Toys for Little Ones* and resides in Wisconsin with her two children, Ephraim and Aeris, and her husband Jason. Visit [jessicapecck.com](http://jessicapecck.com) for more inspiration.

## Sweet Metal Frame Clutch

by **CAROLINE HULSE**  
{from page 43}



get  
the kit!  
[bit.ly/clutchkit](http://bit.ly/clutchkit)

## FABRIC

- Main: ⅓ yd
- Lining: ⅓ yd
- Accent: coordinating fabric scraps

## OTHER SUPPLIES

- Template, provided on insert:
  - Body (A)
- Fusible interfacing, ⅓ yd
- One 8" metal frame
- Chopstick
- E6000 glue

## NOTES

- All seam allowances are ⅜" unless noted otherwise.
- All yardage requirements are based on an 8" metal frame.

## CUT THE FABRIC

- 1** From the Main fabric, cut:
  - Two Body (A)
- 2** From the Lining fabric, cut:
  - Two Body (A)
- 3** From the fusible interfacing, cut:
  - Two Body (A)

## MAKE THE CLUTCH

- 4** Fuse the fusible interfacing to the Main fabric on the wrong side following the manufacturer's instructions.

## EMBELLISHING

- 5** Add an embellishment to the center or corner of the clutch as shown. Cut two lengths of crochet



lace trim, ribbon, rickrack, or another desired embellishment the length of the clutch, pin down the center of the clutch, and sew. Or, using the Accent Fabric Scraps and an Easy Dresden Quilt Tool, create a quarter of the Dresden plate following the manufacturer's instructions to sew onto the bottom left corner of the clutch.

**6** Pin the Main Body pieces right sides together. Sew at ⅜", starting at one notch and sewing around to the other notch. Be sure to pivot at the corners so they are sharp. Repeat for the Lining Body pieces.

**7** To box the corners, turn the Main Body to the wrong side and align the bottom seam allowance with the side seam allowance on one side. Measure from the peak of the triangle up 1" to 1¼" and draw a straight line perpendicular to the seams. Sew along this line and trim the excess triangle fabric. Repeat for the other corner of the Main Body and the two corners on the Lining Body, making sure the measurements stay consistent.

**8** Place the Main Body inside the Lining Body, right sides together. Pin around the opening, starting at one of the notches and pinning all the way around the top. Stitch at ⅜" being sure to leave about a 3" opening across one of the tops for turning.

**9** Turn the clutch right side out and press, paying special attention to the seam allowances.

**10** Using a chopstick and E6000 glue, insert the top of the clutch into the metal frame. Take your time as you insert the front and back of





the clutch. Let the clutch dry for approximately 24 hours before using.

### SOURCES

**FABRIC** Art Gallery, "Nouvelle" by Pat Bravo, [artgalleryfabrics.com](http://artgalleryfabrics.com)

**SUPPLIES** Metal purse frame, Upstyle, [shop.sewdaily.com](http://shop.sewdaily.com); E6000 glue, [shop.sewdaily.com](http://shop.sewdaily.com); Dresden Ruler, [shop.sewdaily.com](http://shop.sewdaily.com)

**CAROLINE HULSE** is a fabric and pattern designer as well as the author of the creative lifestyle blog, *SewCaroline.com*. Caroline has a passion for handmade fashion and loves designing and sewing clothes that are easy to wear everyday. She resides in Fort Worth, Texas with her husband where she enjoys walking her dog and taking an excessive amount of photos on Instagram (@SewCaroline).

## Wrapture

by **MAGS KANDIS**  
{from page 45}



### FABRIC

- Main: 2 yd single knit wool jersey or mid-weight single knit jersey including cotton or cotton blends

### OTHER SUPPLIES

- Embroidery floss (shown: soft moss green)
- Embroidery needle
- Fabric paint

- Foam brush
- Stamping material, such as craft foam, sponge foam, or a potato

### FINISHED SIZE

40" × 65"

### NOTES

- Print the fabric on top of a soft surface, such as folded towels. The give of the soft surface allows the block to contact more fully with the fabric, therefore creating more uniform and crisper prints.

### CUT THE FABRIC

- 1 From the Main fabric, cut:
  - One 40" × 64" rectangle

### MAKE THE WRAP

- 2 Cut the stamping material into a 2¾" circle stamp.
- 3 Lay the Main fabric on a flat surface.
- 4 Apply paint to the stamp using the foam brush, and print the Main fabric as desired. Allow the paint to dry completely.
- 5 Using three strands of embroidery floss, outline the printed circle shapes with a simple running stitch (see Sewing Basics on [sewdaily.com](http://sewdaily.com)).  
**Note:** Start and end stitches on the wrong side of the fabric.

### SOURCES

**SUPPLIES** Fabric paint, Martha Stewart Multi-Surface Satin Acrylic Craft Paint in Beetle Black, [marthastewart.com](http://marthastewart.com)

**MAGS KANDIS**, although known for being distracted by yarn (Gifted: *Lovely Little Things to Knit and Crochet*, Interweave Press 2010), has always been a not-so-closeted stitcher, fabric collector and textile dreamer. Lately she has been spending a disproportionate amount of her time playing with various ways of getting images onto fabric. You can follow her latest diversions at [callmemagpie.blogspot.com](http://callmemagpie.blogspot.com).



## Boro Bag

by **MAGS KANDIS**  
{from page 45}



### FABRIC

- Main: ¾ yd medium-weight grey wool or wool-blend woven fabric
- Accent: Scrap of orange dupioni silk
- Lining: ½ yd medium-weight dupioni silk

### OTHER SUPPLIES

- Magnetic purse snap
- Matching thread



- Embroidery floss in natural or off white.
- Hand sewing needle
- Embroidery needle
- Fabric chalk or marker
- Straight pins

## FINISHED SIZE

12" × 13" × 2"

## NOTES

- All seam allowances are ½" unless otherwise noted.

## CUT THE FABRIC

- From the Main fabric, cut:
  - Two 13" × 14" rectangles for the Body
  - Two 13" × 2½" rectangles for the Facing
  - Two 3½" × 22" rectangles for the Strap
- From the Accent fabric, cut:
  - One 4" × 2½" rectangle for the Patch
- From the Lining fabric, cut:
  - Two 13" × 12½" rectangles

## MAKE THE STRAP

- With right sides together, stitch two short edges of the Strap pieces to create one long piece.
- Press the seam open.
- Fold the Strap fabric in half lengthwise so that the right side is facing out. Press.
- Open and press each long edge to the center press line.
- Fold along the original pressing line and press again.
- Using matching thread, topstitch ¼" in from each long edge.

## MAKE THE STITCHED PATCH

- Turn the edges of the Patch fabric under ¼" and press.
- Place the Patch where desired along the top edge of a Main Body piece.
- Pin or baste onto the Main Body.
- Using matching thread, whipstitch the patch into place (see Sewing Basics on [sewdaily.com](http://sewdaily.com)).

- Using an embroidery needle and three strands of embroidery floss, work a running stitch cross pattern as shown.

## MAKE THE BAG

- With Main Body pieces right sides together, stitch the sides and bottom.
- To make the gusset: At the bottom corner, open the seam allowances and fold so that the side seam is aligned with the bottom seam. Draw a line perpendicular to the seam 1½" from the point with chalk or marker. Stitch along this line. Trim off the corner ½" from the seam.
- To make the lining: With right sides together, stitch one Facing piece with one Lining Body piece. Repeat with the second Facing and Lining piece.
- Apply the magnetic purse snap to the center of the Facing fabric following the manufacturer's instructions.

- With right sides together, stitch the Facing and Lining pieces along the side edges. Stitch the bottom, leaving a 4" to 5" opening at the center for turning.

- Repeat steps 17-21 to create the gusset in the Lining Body.

## ATTACH THE STRAP

- Determine the appropriate strap length by placing the Strap across your body and deciding where on the

hip the bag should hit. Trim the Strap if needed.

- With the right side of the Main Body facing out, pin the Strap to the sides of the Main Body, centering along the side seam and having the raw edge of the strap extend ½" beyond the top edge. Baste into place.

**Note:** Be sure that the Strap is not twisted.

## FINISH THE BAG

- Slip the Lining over the Main Body and Strap with right sides facing together.
- Stitch the Main Body and Lining together at the top edge, stitching over the Straps to reinforce them.
- Turn the bag Body to the right side through the opening in the Lining. Press.
- Handstitch the opening closed in the Lining.
- With matching thread, topstitch the top of the bag ⅛" from the top edge.

**MAGS KANDIS**, *although known for being distracted by yarn* (Gifted: Lovely Little Things to Knit and Crochet, Interweave Press 2010), *has always been a not-so-closeted stitcher, fabric collector and textile dreamer. Lately she has been spending a disproportionate amount of her time playing with various ways of getting images onto fabric. You can follow her latest diversions at [callmemaggie.blogspot.com](http://callmemaggie.blogspot.com).*





# EASTERN influences

## SASHIKO TEA TOWEL SET

by **EMILY BRECLAW**  
{from page 46}



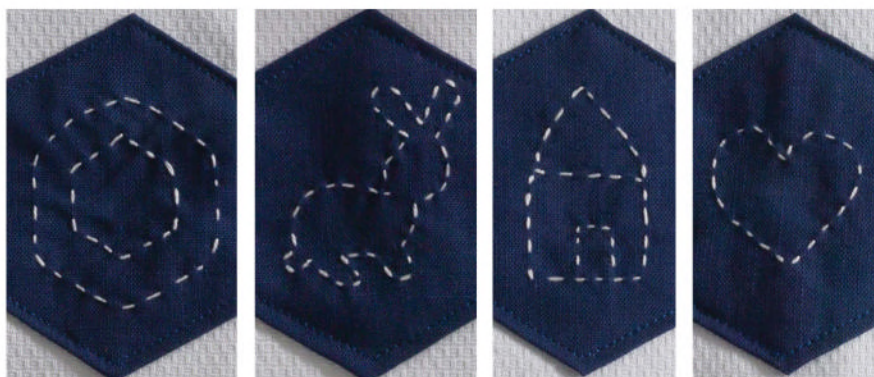
### FABRIC

For one towel

- Main: 1 yd white toweling fabric, 15"
- Accent: ¼ yd dark blue linen

### OTHER SUPPLIES

- Templates, on pages 72 and 73:
  - Hexagon (A)
  - Heart (B)
  - House (C)



- Bunny (D)
- Hexie (E)
- Size 8 white pearl cotton
- Cardstock paper
- Tapestry needle
- Fabric-safe marker

### FINISHED SIZE

13" × 22"

### NOTES

- Toweling measures about 15" wide.

### CUT THE FABRIC

- From the Main fabric, cut:
  - One 14" × 23" rectangle
- From the Accent linen, cut:
  - Three 4" × 4" squares

### MAKE THE TEA TOWEL

- Hem the Main fabric on all four sides using a narrow hem.

**4** Choose the Heart, House, or Hexie sashiko template desired, and transfer the sashiko design to the Accent squares using a fabric-safe marker.

**5** Stitch the motifs using a running stitch (see Sewing Basics on [sewdaily.com](http://sewdaily.com)) and pearl cotton.

**6** Copy the Hexagon (A) template onto cardstock. Cut three Hexagons from the cardstock. Center the square with the sashiko motif on to the Hexagon. **Note:** Hold the fabric and Hexagon up to a bright window to see how well the design is centered on the Hexagon.

**7** Baste the squares to the Hexagon papers. Fold the fabric over two corners of the Hexagon, and take two small stitches through folds. Do not stitch through the paper. Repeat at each Hexagon corner. (**figure 1**)

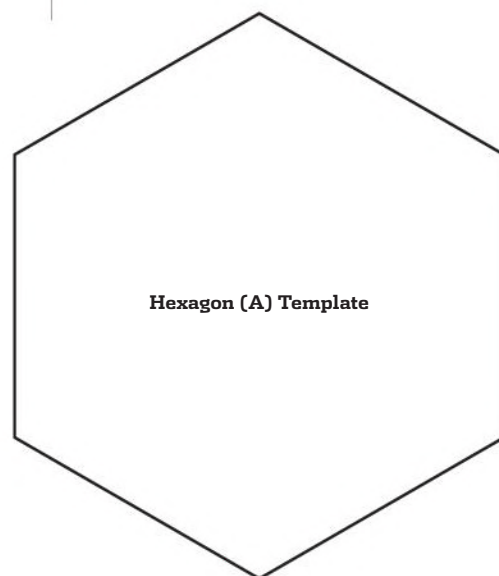
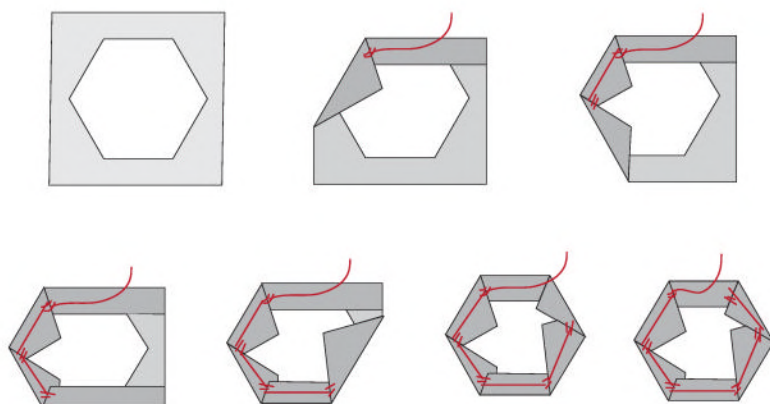
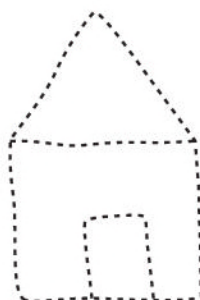


figure 1





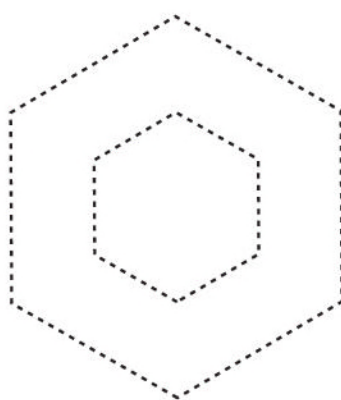
Heart (B)



House (C)



Bunny (D)



Hexie (E)

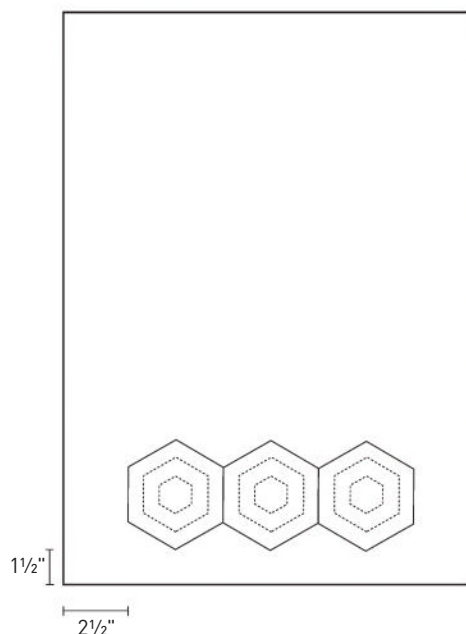


figure 2

**8** Press the Hexagons, and remove the papers. Basting stitches don't need to be removed.

**9** Pin the Hexagons to the Main towel. Leave 2 1/2" between the left side of the towel and the first hexagon, and make sure the bottom points of the hexagons are 1 1/2" above the bottom of the towel. (figure 2)

**10** Using a thread color to match the linen, topstitch around each hexagon, about 1/8" from each edge of the hexagon.

**EMILY BRECLAW** is a quilt pattern designer, mom of five, and coffee fanatic. She enjoys helping quilters expand their skill sets with patterns involving clear explanations of techniques like y-seams, curves, and non-traditional shapes. Follow along with her quilting adventures at [thecaffeinatedquilter.com](http://thecaffeinatedquilter.com).

## DELIGHTFUL SASHIKO POUCHES

by **ALEXIA ABEGG**  
{from page 47}



### POUCH ONE

(navy-stitched pouch)

### FABRIC

- Main: 1/3 yd or two fat quarters (shown: sparkle canvas)
- Lining: 1/3 yd or two fat quarters

### OTHER SUPPLIES

- Template, on page 75:
  - Sashiko Design (A)
- 1/3 yd Fusible interfacing, 20"
- One 5" piece of leather or faux leather cord
- One 9" zipper
- One 2" strip of 1/2" to 5/8" ribbon
- Sashiko needle
- One skein sashiko or embroidery thread (shown: navy)

### FINISHED SIZE

8 1/4" x 10 1/4"

### CUT THE FABRIC

- From the Main fabric, cut:
  - One 10" x 12" rectangle
  - One 9 1/4" x 11 1/4" rectangle
- From the Lining fabric, cut:
  - Two 9 1/4" x 11 1/4" rectangles
- From the Fusible interfacing, cut:
  - Two 9 1/4" x 11 1/4" rectangles

### MAKE THE POUCH

- Use the printed lines in the sparkle canvas fabric or mark new lines to prepare the Main 10" x 12" rectangle for stitching. Transfer



the Sashiko Design (A) using chalk transfer paper or whichever transfer method is preferred.

**5** Cut an 18"–20" length of sashiko thread and knot the end. Begin at the end of one row of markings and stitch the markings using a running stitch (see Sewing Basics on *sewdaily.com*), stitching all of the rows that are parallel to each other and make up one half of the X's, rethreading as necessary. **Note:** Alternating directions with each row will help keep the fabric from distorting (*figure 1*)

**6** Stitch the second set of parallel rows to complete the X's using a running stitch and beginning at the short corner row. Stitch all of the rows, rethreading as necessary.

**7** Trim the stitched fabric piece to  $9\frac{1}{4}" \times 11\frac{1}{4}"$ .

**8** Fuse the interfacing to the wrong side of each Main fabric piece.

**9** Press under  $\frac{1}{2}"$  to the wrong side along the upper edge of each Main and lining fabric piece.

**10** Place each Main fabric section pressed edge onto the face side of the zipper tape and either pin or temporarily glue in place with a fabric glue stick, centering the zipper and placing the folded edge of the fabric a scant  $\frac{1}{8}"$  away from the zipper teeth. Repeat with the Lining and the wrong side of the zipper tape.

**11** Topstitch the Main fabric, zipper tape, and Lining a scant  $\frac{1}{8}"$  from the pressed edge of the fabric along both sides of the zipper.

**12** Press the ribbon in half and align the raw ends with the seam allowance edge on the sashiko stitched pouch front,  $\frac{1}{4}"$  down from the upper pressed edge, and baste in place.

**13** With the wrong side of the Lining fabrics and Main fabrics aligned, baste the Main fabric and Lining fabric together  $\frac{1}{4}"$  from the raw edges.

**14** Unzip the zipper and fold the basted Main fabric/Lining fabric unit so that the Main fabric is right sides together, and sew the sides and lower seam of the pouch using a  $\frac{1}{2}"$  seam allowance.

**15** Trim the seams to  $\frac{1}{4}"$  and finish with a zigzag or overcast stitch. Turn the pouch right side out and press.

**16** Fold the leather cord in half and thread the folded end into the zipper pull, pulling the loop through just enough to then put the two cut ends of the leather cord through the loop, and pull them tightly to create the leather zipper pull.

## POUCH 2 (neon-stitched pouch)

### FABRIC

- Main:  $\frac{1}{3}$  yd or one fat quarter (*shown: sparkle canvas*)
- Lining:  $\frac{1}{3}$  yd or one fat quarter

## OTHER SUPPLIES

- Template, on page 75:
  - Sashiko Design (B)
- $\frac{1}{4}$  yd Fusible interfacing, 20"
- One 5" piece of leather or faux leather cord
- One 7" zipper
- One 2" strip of  $\frac{1}{2}"$  to  $\frac{5}{8}"$  ribbon
- Sashiko needle
- One skein sashiko or embroidery thread (*shown: neon*)

## FINISHED SIZE

$5\frac{1}{2}" \times 7\frac{3}{4}"$

## CUT THE FABRIC

- 1** From the Main fabric, cut:
  - One  $7\frac{1}{4}" \times 9\frac{1}{2}"$  rectangle
  - One  $6\frac{1}{2}" \times 8\frac{3}{4}"$  rectangle
- 2** From the Lining fabric, cut:
  - Two  $6\frac{1}{2}" \times 8\frac{3}{4}"$  rectangles
- 3** From the fusible interfacing, cut:
  - Two  $6\frac{1}{2}" \times 8\frac{3}{4}"$  rectangles

## MAKE THE POUCH

**4** Use the printed lines in the sparkle canvas fabric or mark new lines to prepare the Main  $10" \times 12"$  piece for stitching. Transfer the Sashiko Design (B) using chalk transfer paper.

**5** Cut an 18"–20" length of embroidery thread, separate three strands of the six strands, and

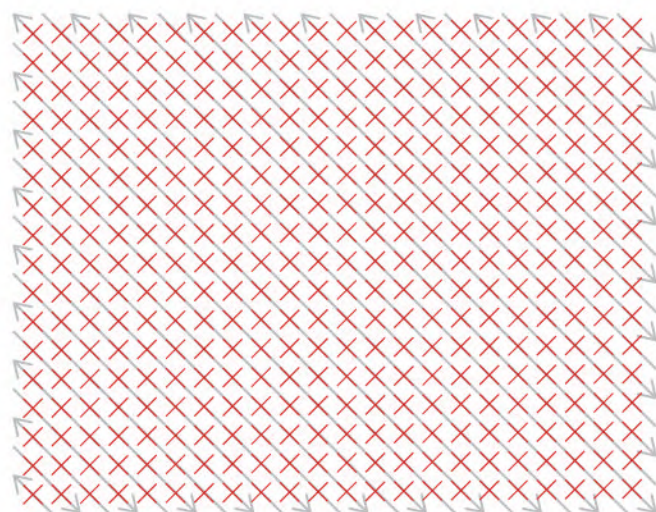


figure 1

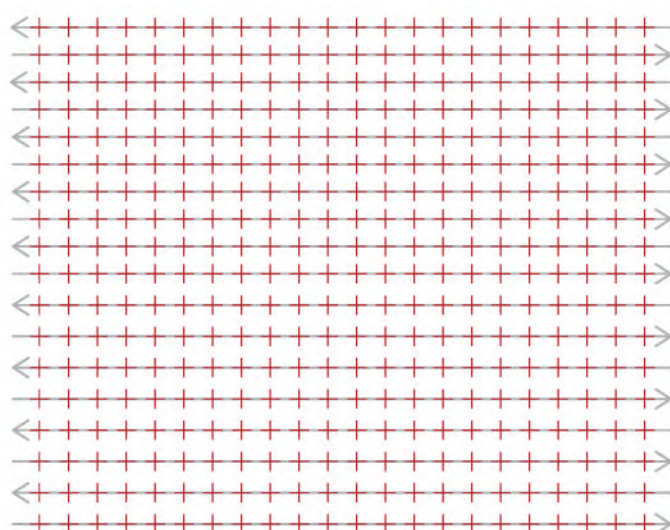
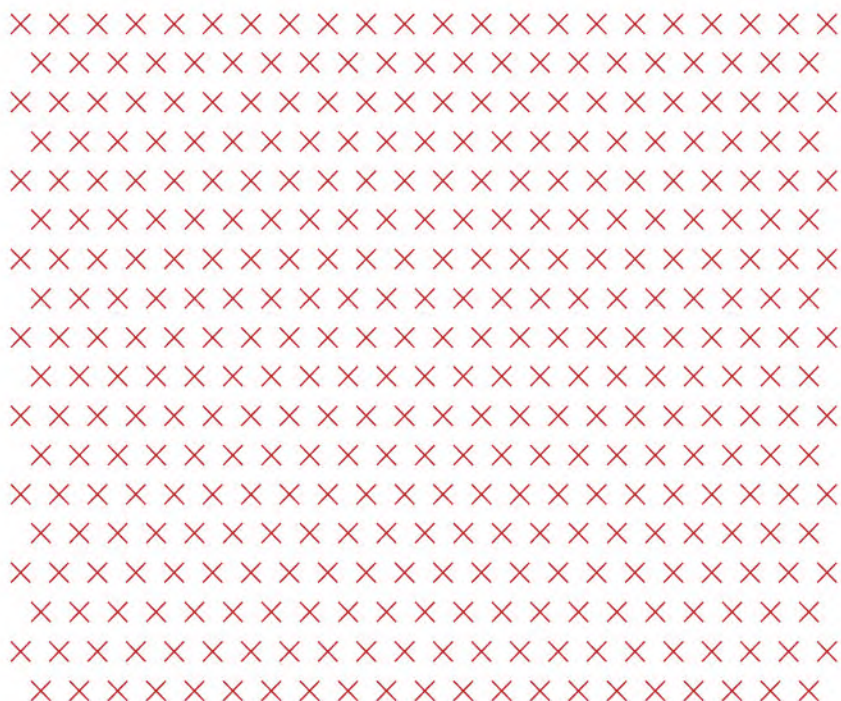


figure 2

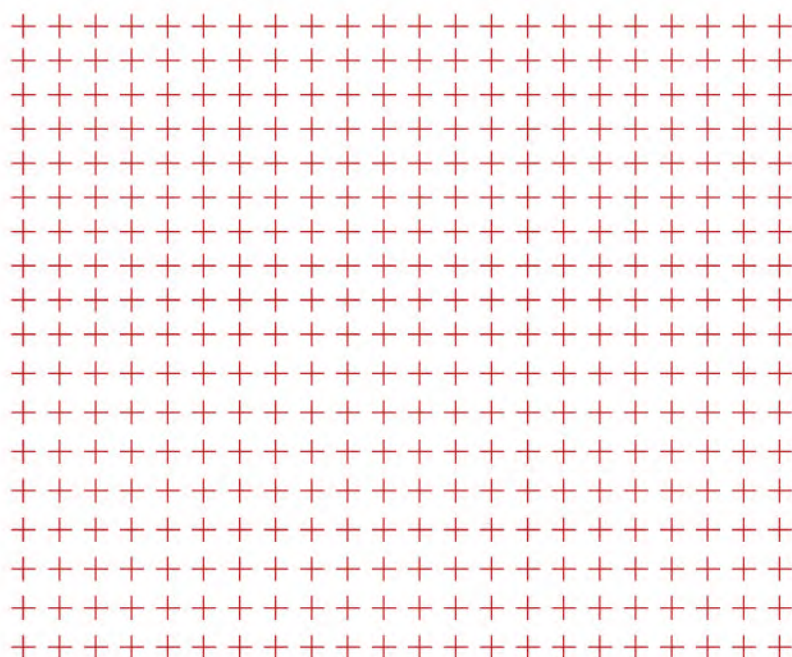


knot the end of the three strands together. Begin at the end of one row of markings and stitch the markings using a running stitch, stitching all of the rows that are parallel to each

other and make up one half of the X's, rethreading as necessary. Alternating directions with each row will help keep the fabric from distorting. (figure 2)



**Sashiko Design (A)**  
Enlarge 240%



**Sashiko Design (B)**  
Enlarge 200%



- 6** Stitch the second set of parallel rows to complete the X's using a running stitch and beginning at the short corner row. Stitch all of the rows, rethreading as necessary.
- 7** Trim the stitched fabric piece to  $6\frac{1}{2}" \times 8\frac{3}{4}"$ .
- 8** Fuse the Interfacing to the wrong side of each Main fabric piece.
- 9** Press under  $\frac{1}{2}"$  to the wrong side along the upper edge of each Main fabric and Lining fabric piece.
- 10** Place each Main fabric section pressed edge onto the face side of the zipper tape, and either pin or temporarily glue in place with a fabric glue stick, centering the zipper and placing the folded edge of the fabric a scant  $\frac{1}{8}"$  away from the zipper teeth. Repeat with the Lining and the wrong side of the zipper tape.
- 11** Topstitch the Main fabric, zipper tape, and lining a scant  $\frac{1}{8}"$  from the pressed edge of the fabric along both sides of the zipper.
- 12** Press the ribbon in half and align the raw ends with the seam allowance edge on the sashiko stitched pouch front,  $\frac{1}{4}"$  down from the upper pressed edge, and baste in place.
- 13** With the wrong side of the Lining fabric and Main fabric aligned, baste the Main fabric and Lining fabric together  $\frac{1}{4}"$  from the raw edges.
- 14** Unzip the zipper and fold the basted outer fabric/lining fabric so that the





outer fabric is right sides together and sew the sides and lower seam of the pouch using a 1/2" seam allowance.

**15** Trim the seams to 1/4" and finish with a zigzag or overcast stitch. Turn the pouch right side out and press.

**16** Fold the leather cord in half and thread the folded end into the zipper pull, pulling the loop through just enough to then put the two cut ends of the leather cord through the loop, and pull them tightly to create the leather zipper pull.

## SOURCES

**FABRIC** Cotton + Steel, cotton/linen canvas in sparkle canvas, cottonandsteelfabrics.com

**ALEXIA MARCELLE ABEGG** is a co-founder of Cotton + Steel, and Green Bee Design and Patterns. She has always been fascinated with the art of sewing and studied fashion and fine arts in college. Alexia and her husband, artist and fabric designer Rob Bancroft, live in Nashville with their two dogs. She currently divides her time among creating sewing patterns, teaching, making art, and writing.

## CROPPED JACKET

by **KHRISTAL JOUETT**  
{from page 48}



**DOWNLOAD THE FULL-SIZE PATTERN FOR THIS PROJECT**  
AT [SEWDAILY.COM/STITCHPATTERNS](http://SEWDAILY.COM/STITCHPATTERNS)

## FABRIC

All fabrics are approximately 60" wide

- Main: 1 1/8 yd silk dupioni
- Lining: 1 1/8 yd silk dupioni

## OTHER SUPPLIES

- Templates, downloadable:

- Front Yoke (A)
- Back Yoke (B)
- Jacket Front (C)
- Jacket Back (D)
- Collar (E)
- Zipper Placket (F)
- Sleeve (G)
- Sleeve Hem (H)
- 1 5/8 yd Interfacing, 120"
- Thread to match the Main fabric and to match the Lining
- One separating zipper, about 10"
- Pressing tools: ham, sleeve roll, clapper
- Lightweight fusible web
- Fusible interfacing

## FINISHED SIZE

SIZE CHART	Bust	CB Length
	4 33"	14 3/4"
	6 34"	14 7/8"
	8 35"	15"
	10 36"	15 1/8"
	12 37 1/2"	15 1/4"
	14 39"	15 3/8"
	16 40 1/2"	15 1/2"
	18 42 1/2"	15 5/8"
Sample shown in size 8		

## NOTES

- All seam allowances are 1/2" unless otherwise noted.
- Thread to match the Lining can be used when finishing the armhole and in the bobbin when sewing the separating zipper and zipper placket.
- The length of the zipper will have to be shortened to fit the front edge. Try using a zipper color that either matches or complements the Main fabric when wearing the jacket unzipped.
- Zigzag, overcast, or serge all exposed edges.
- Transfer all pattern markings. Make sure to mark the side seams and upper edge of the front and back pattern pieces.

- Fusible web or double stick tape can be used to place the separating zipper before it's inserted and topstitched.

## CUT AND PREPARE THE FABRIC

- From the Main fabric, cut:
  - Two Front Yoke (A)
  - One Back Yoke (B), on the fold
  - Two Jacket Front (C)
  - Two Jacket Back (D)
  - Two Collar (E)
  - Two Zipper Placket (F)
  - Two Sleeve (G)
- From the Lining, cut:
  - Two Front Yoke (A)
  - Two Back Yoke (B)
  - Two Jacket Front (C)
  - One Jacket Back (D), on the fold
  - Two Collar (E)
  - Two Sleeve (G)
- From the Interfacing, cut:
  - Two Front Yoke (A)
  - One Back Yoke (B), on the fold
  - Two Jacket Front (C)
  - Two Jacket Back (D)
  - Two Collar (E)
  - Two Sleeve Hem (H)
- Fuse interfacing to the Main Front and Back yoke pieces, Front and Back jacket pieces, two Collars, and Sleeve Hems.

## SEW THE COLLAR AND YOKE PIECES

- Sew the Collar pieces together. Clip the corners and trim the seam allowance.
- Turn the Collar right side out and press.
- Sew the shoulder seams for the Front and Back Yoke pieces. Open the seam allowances and press.
- Align the Yokes (Lining and Main fabrics) right sides together. Pin the Collar between the two and sew them together along the neckline.
- Trim the seam allowance and clip the curves.





**10** Turn right side out and press the neckline and Collar.

### SEW THE FRONT PIECES

**11** Stack the Jacket Front pieces so that the Lining and Main pieces are right sides together, and pin.

**12** Use basting stitches to sew the zipper side of the Front pieces.

**13** Use a regular stitch to sew the lower edge of the Front pieces. Trim the seam allowance for the lower edge only.

**14** Turn the pieces and press.

### SEW THE BACK PIECES

**15** Align the Jacket Back pieces so that the Lining and Main pieces are right sides together, and pin.

**16** Use a regular stitch to sew the lower and slanted edges of the Back pieces. Trim the seam allowances, and clip corners.

**17** Turn the pieces and press.

### SEW THE FRONT AND BACK PIECES TO THE YOKE

**18** With right sides together, pin the Front and Back pieces to the Main fabric Front and Back Yoke.

**19** With right sides together, pin the side seams starting at the bottom of the armhole. Open the lower edges for the Front and Back pieces. Place a

pin in the seam. Add one more pin on the other side of the lower edge in the Lining.

**20** Sew the side seam starting on the Main fabric. Sew the side seam of the Main fabric and continue to sew the side seam of the Lining.

**21** Remove the pins and press open the side seams, now hidden inside the Lining.

### CLOSE THE YOKE LINING

**22** Press the Lining edge under 1/2".

**23** Pin, then whipstitch the Lining so that it encloses the Yoke lower seamlines. Press. The body of the jacket is now lined.

### SEW THE SLEEVES

**24** Place the Lining Sleeve over the Main sleeve with right sides together.

**25** Pin the pieces together at the lower edge. Sew the lower edges together (including the notched area).

**26** Trim the seam allowances, and clip the corners and the V area of the notch.

**27** With the sleeves opened, pin the right sides of the underarm seams together. Pin along the underarm seam, aligning the lower edge seams so that they are stacked (pin in the seam). Sew the underarm seam for

both the Main fabric and Lining. Press the underarm seam open.

**28** Turn the Main Sleeve right side out. The Lining should now be facing the inside of the Sleeve.

**29** Press to the Sleeve hemline, making sure the notch is pressed properly.

**30** Sew three rows of basting stitches along the sleeve cap (both Lining and Main fabric together). This will be used to ease the sleeve into the armhole of the jacket.

**31** Pin the sleeves to the jacket body, treating the Lining and Main fabric of the body as one piece.

**32** Finish the armhole of the jacket.

### INSERT THE ZIPPER

**33** Remove the basting thread from the front edge to the jacket.

**34** Adjust the separating zipper to the required length.

**35** Use lightweight fusible web or double sided tape to place the zipper in between the Lining and Main fabric. (Make sure the zipper pull is facing outside of the jacket.)

**36** Topstitch to secure the zipper.

### PREPARE THE ZIPPER PLACKET

**37** Sew the zipper placket together. Trim the seam allowances and clip the corners.

**38** Turn the placket and press. Turn the lower edge of placket to the inside and press.

**39** Topstitch around the outer edge of the placket.

**40** Pin the placket in place over the closed zipper. Stitch over the edge stitching on the right side of the zipper placket.

**KHRISTAL JOUETT** is a designer from North Alabama. She holds a degree in electrical engineering but has enjoyed clothing design from an early age. She has been an avid sewer and crafter since the age of 12 and is inspired by a love of vintage clothing.



## SHIBORI AND SASHIKO DECORATIVE PILLOW

by **GEORGIA HOWELL**  
{from page 49}



### FABRIC

- Two fat quarters of 100 percent cotton in lighter, low volume colors

### OTHER SUPPLIES

- One 14" × 14" pillow form
- One box of Rit Dye in navy
- Two skeins of DMC Pearl Cotton Thread size 5 in white
- One heavy duty button or nylon thread
- Medium blue general purpose sewing thread
- Hand sewing needle, either sashiko, chenille No. 5, or the longest needle in your collection
- Marking tool, such as a Hera marker
- Scissors or rotary cutter
- Embroidery scissors
- Iron

- Dye bath container
- Measuring cup
- Gloves

### FINISHED SIZE

13½" × 13½" square

### NOTES

- All seam allowances are ¼" unless otherwise noted.

### PREPARE THE FABRIC FOR SHIBORI

- 1 Prewash and dry the fabric. Iron if needed.

### MARK THE PATTERN

- 2 Fold one fat quarter in half lengthwise, and then fold it down twice. (figure 1)
- 3 Use the marking tool to mark the center line, and then mark symmetrical lines from the center, ¼" to ½" apart, radiating out to the fabric edges. (figure 2) **Note:** The closer the lines are, the denser the shibori effect will be.
- 4 Repeat steps 2 and 3 for the other fat quarter.

### STITCH THE SHIBORI RESIST LINES

- 5 Thread a long strand of nylon thread with a triple knot. Take big running stitches (see Sewing Basics on [sewdaily.com](http://sewdaily.com)) on the top side of the fabric, starting at the fold and working down.
- 6 When the end of each line is reached, leave a long tail approximately 6" to 7" long for pulling and gathering in the next step.

### GATHER THE STITCHES

- 7 Starting at the inner stitches, one by one, gather the thread tails left hanging, alternating sides as you go. (figure 2) Move the fabric along with one hand while pulling tightly with the other. **Note:** A tighter gather will achieve a more dramatic shibori effect.

- 8 Thread a needle onto the tail and knot off to secure.

- 9 Repeat steps 6-8 for each line.

### DYE THE FABRIC

- 10 Prepare the Rit Dye following the manufacturer's instructions. **Note:** The sample shown used a low water immersion method, using five cups of 140 degree water with no agitation for 25 minutes.

- 11 Rinse the fabric with cool water until the water runs clear. Don't wring or twist the fabric to avoid dyeing the tied off sections.

- 12 Let the fabric dry completely before unwrapping it.

- 13 Use embroidery scissors to carefully snip each binding thread, and gently pull out any remaining threads.

- 14 Open the dyed fabric and press.

### CUT THE FABRIC

- Note:** The shibori panels will have one darker section. This side will be the pillow back closure.

- 15 From the shibori panels, cut:
  - One 14" × 14" square to be the Main square
  - Two 14" × 9" rectangles

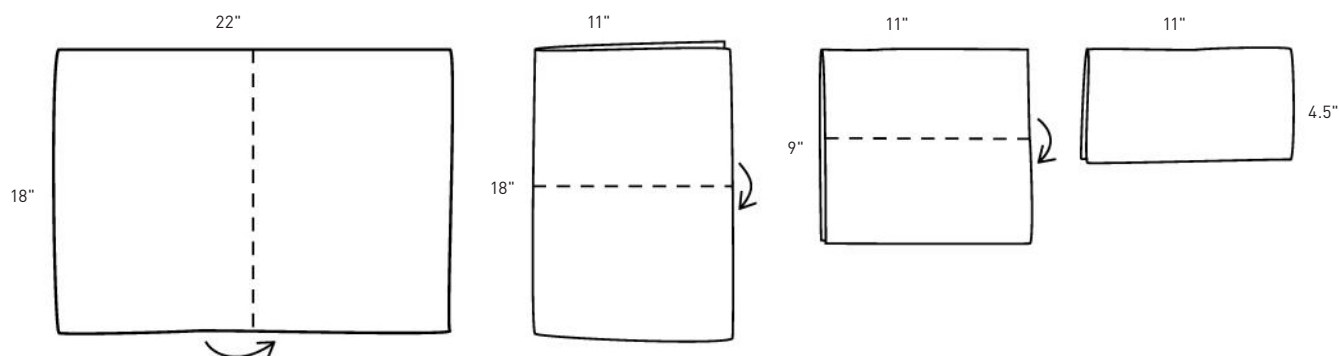


figure 1



**GEORGIA HOWELL** is an Arizona-based artist who runs *Little Sparrow Nest* design studio. She's a happy wife and mother of six energetic and creative home-schooled kids. You can see her sewing, embroidery patterns and design work at [littlesparrownest.com](http://littlesparrownest.com).

## FLOATING CIRCLES NOREN

by **KATRINA WALKER**  
{from page 50}



### FABRIC

- Main: 1½ yd white silk organza, 45"
- Accent: ¼ yd each silk organza in various colors

### OTHER SUPPLIES

- Templates, on page 80:
  - Full Circles (A)
  - Half Circles (B)
- Light gold metallic thread
- Fine silk pins
- Microtex needles, size 80/12 recommended for hemming the noren
- Topstitching needles, size 90/14 recommended for applying appliqués
- *Optional:* 100# silk thread
- *Optional:* Spray starch
- *Optional:* Temporary basting spray

### FINISHED SIZE

35" × 48"

### NOTES

- Silk organza can be challenging to handle, especially when stitching

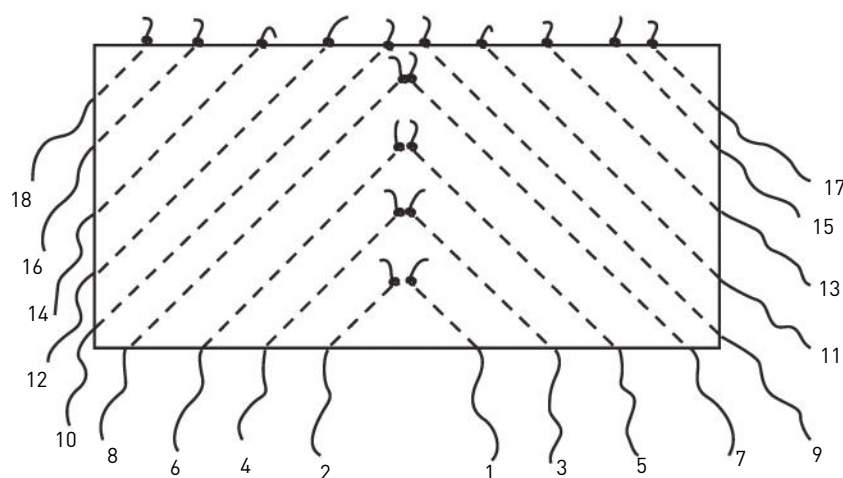


figure 2

### ADD THE SASHIKO STITCHING

**16** Using the marking tool and a ruler, follow the original shibori lines as a guide.

**17** Prepare the needle with ample Pearl Cotton thread, knotted. Begin stitching ⅛" away from the fabric edge, loading the needle with four to five stitches at a time. Stitches should be between ⅛" and ¼" long, and gaps between the stitches should be approximately half the length of the stitch. **Note:** Hold previously taken stitches in place while pulling through the next batch to keep stitches from puckering. Ease the fabric along the thread to remove any accumulated tension or rippling. When turning corners, make the last stitch right into the point to define the angle sharply.

**18** Leave a small loop on the back for ease to prevent the Sashiko from puckering. (**figure 3**) **Note:** Try not to overlap any of the stitches at the intersections. If the stitches aren't even or not ending at the points

properly, simply pull out the last few stitches and restart.

**19** Once the sashiko stitching is completed on all three panels, iron the two rectangles and sew a ¼" double folded hem using blue thread.

### ASSEMBLE THE PILLOW COVER

**20** Place the Main square and the back hemmed panels right sides together, with edges lined up and the two back panels overlapping. Pin in place.

**21** With the blue thread, sew a ¼" seam around the entire piece, back stitching a few times over the back panel hems for strength.

**22** Go back around the seam with a zigzag stitch, or use a serger to sew around the perimeter.

**23** Clip each of the corners and remove the pins.

**24** Turn the pillow right side out through the envelope opening.

**25** Carefully push out each corner.

**26** Press the seams, and insert the pillow form.

### SOURCES

**SUPPLIES** Sashiko needles, Clover, [clover-usa.com](http://clover-usa.com); Marking Tool, Hera marker by Clover, [clover-usa.com](http://clover-usa.com); Powder dye, Rit Dye in navy, [store.ritstudio.com](http://store.ritstudio.com); Thread, DMC Pearl Cotton Thread Size 5 in white, [dmc-usa.com](http://dmc-usa.com)

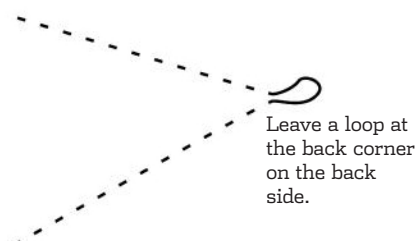


figure 3





on the bias while applying the appliquéd circles.

It is recommended to use spray starch to stabilize both the noren and the appliqués prior to sewing to help minimize distortion while stitching. To apply the appliqués, use either hand basting or a temporary basting spray, preferably an air soluble spray to keep the silk from shifting.

- Lightweight natural fabrics with body, such as linen, batiste, or organdy, can work with this project.
- Test the zigzag stitch used to apply the appliqués before sewing for thread tension. If the fabric is not lying flat, or tunneling, loosen the needle tension.

## CUT THE FABRIC

- 1 From the Main fabric, cut or tear:
  - Two 17½" × 54" panels with the selvedge intact to form the inner lengthwise hem of the noren
- 2 From the Accent fabrics, cut:
  - Six Full Circles (A)
  - Two Half Circles (B)

## MAKE THE NOREN

- 3 To hem the non-selvedge edges of the noren, stitch ¼" from the raw edge, and then fold the stitched edge toward the wrong side. **Note:** The stitching should be on the wrong side of the fabric, not the edge of the fold. Press so that the stitched line is ⅛" or less from the folded edge.
- 4 Stitch close to the folded edge, along the previous stitching line.
- 5 Trim away the raw edge of the hem, trimming as close to the stitching as possible.
- 6 Turn the narrowly trimmed hem toward the wrong side so that the raw edge is concealed in the hem.
- 7 Stitch again near the fold to secure the hem.
- 8 Lay out the Main noren panels and measure them to exactly 48" in length.

9 Press a horizontal fold toward the wrong side of the noren at the 48" mark.

10 Next, fold the hem to the inside so that it is snug against the inside of the fold.

11 Topstitch ¼" from the fold to form a hanging rod pocket and enclose the narrow hem inside the stitching.

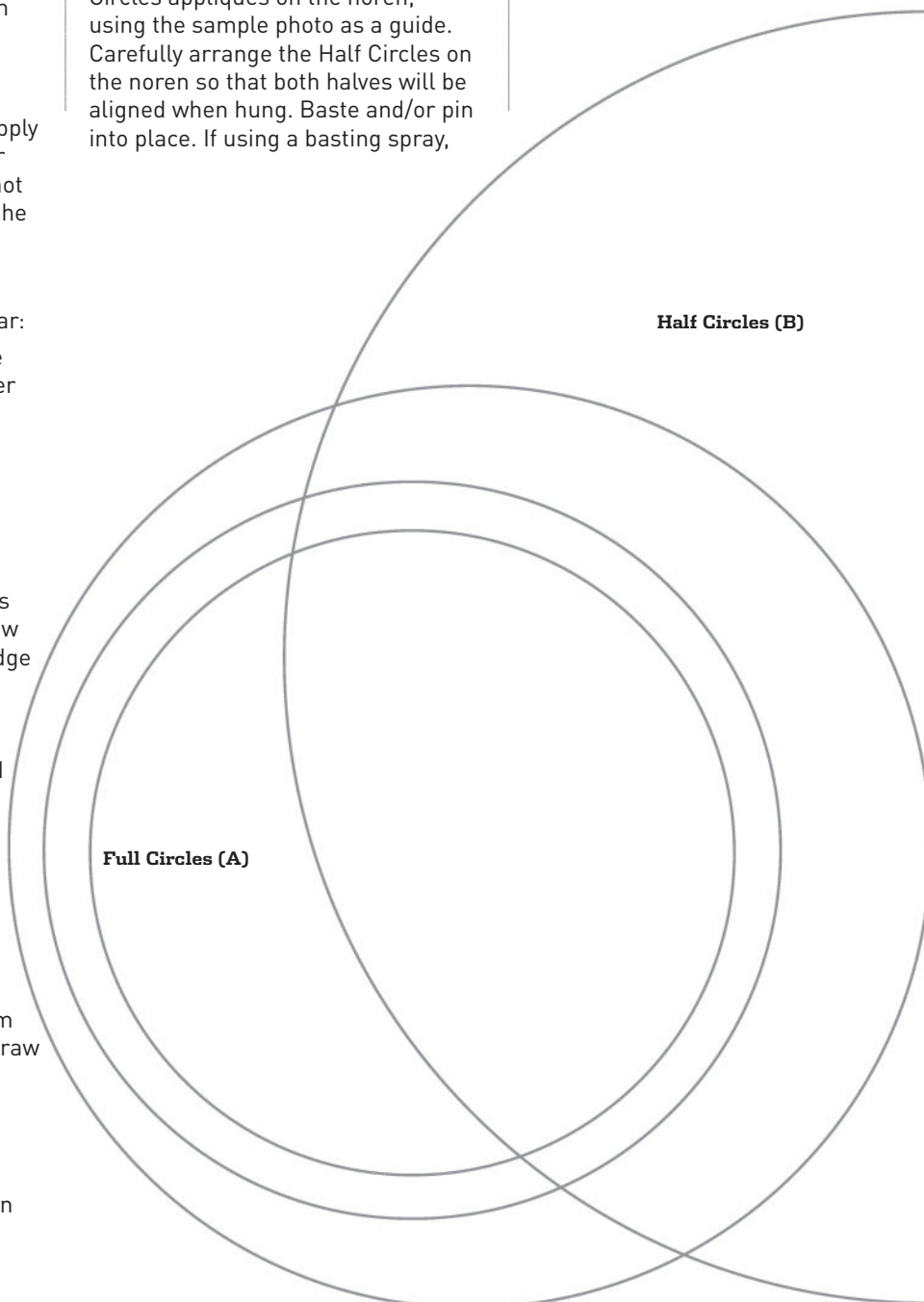
12 Place the Full Circles and Half Circles appliqués on the noren, using the sample photo as a guide. Carefully arrange the Half Circles on the noren so that both halves will be aligned when hung. Baste and/or pin into place. If using a basting spray,

pin into place and use the spray only just before sewing.

13 Apply the Circle appliqués using metallic thread and a zigzag stitch.

**Note:** Using a circular stitching tool can help keep stitching symmetrical.

14 Slipstitch the hanging rod pocket along the side edge so it stays in place while hanging.





**15** If desired, use a heavy thread to loosely lace the noren together at the top, starting just below the rod hanging pocket and extending down approximately 4".

## SOURCES

**FABRIC** White silk organza, Dharma Trading Co., [dharma trading.com](http://dharma trading.com); Hand woven colored Thai silk organza, Golden Threads Silks, [goldenthreadssilks.com](http://goldenthreadssilks.com)

**SUPPLIES** Silk thread, Superior Threads, [superiorthreads.com](http://superiorthreads.com); Temporary basting spray, Sulky KK 2000 Temporary Adhesive Spray, [sulky.com](http://sulky.com)

**KATRINA WALKER** is a designer and educator specializing in natural textiles and construction techniques. She especially enjoys designing with silk and wool, and teaches piecework inspired by traditional Korean pojagi. She is a popular instructor online and at sewing shows nationwide. When she is not creating or teaching, she tends to her flock of naturally colored sheep. You can follow her adventures in sewing and shepherding at [katrinawalker.com](http://katrinawalker.com).

## JAPANESE INSPIRED TOTE

by **EVE LEDER**  
{from page 51}



DOWNLOAD THE FULL-SIZE  
PATTERN FOR THIS PROJECT  
AT [SEWDAILY.COM/STITCHPATTERNS](http://SEWDAILY.COM/STITCHPATTERNS)

## FABRIC

- Main: ½ yd wool felt (*shown: Rose Petal*)
- Band: ¼ yd quilting-weight cotton (*shown: Indigo*)
- Origami Flower: ¼ yd quilting-weight cotton (*shown: orange*)
- Lining: ½ yd muslin

## OTHER SUPPLIES

- Templates, downloadable:
  - Inner Circle (A)
  - Outer Circle (B)
  - Sashiko Design (C)
- Insulated batting
- Cotton batting
- Double stick fusible web
- Ultra firm stabilizer
- Three ½" snaps
- Fabric tracing paper
- Matching thread
- Stiffening spray
- White embroidery floss
- Embroidery needle
- One 6" square ruler

## FINISHED SIZE

7¼" × 9½" × 11"

Handles are 9" tall

## NOTES

- All seam allowances are ½" unless otherwise noted.
- For explanations of terms and techniques, see *Sewing Basics* on [sewdaily.com](http://sewdaily.com).
- Follow the manufacturer's instructions when using the fusible web.
- Cover the felt with a press cloth to help avoid a shiny appearance from the heat of fusing.
- Attach embellishments to the Main fabric of the bag prior to adding the inner bag with insulated batting.
- Press seams open and remove basting stitches.
- Following the manufacturer's instructions, treat the Origami Flower fabric with stiffening spray before cutting.

- Sashiko stitching is basically the running stitch, but the length of the stitch on the right side is the length of a grain of rice, and on the wrong side it is slightly less—it has a 3-to-2 ratio. The stitches are worked from right to left along the marked lines. Stitches should be taut but not so tight that the fabric puckers. Try to avoid crossing stitches.

## CUT THE FABRIC

- 1** From the Main fabric, cut:
  - One Outer Circle (B)
  - Two 14" × 15" rectangles
  - Four 2" × 18" strips for the Handles
  - One 1½" circle
- 2** From the Band fabric, cut:
  - One 6" × 21¾" rectangle
  - One 6" × 15¾" rectangle for the Bottom Band
- 3** From the Origami Flower fabric, cut:
  - Ten 4" × 4" squares
- 4** From the Lining fabric, cut:
  - One Inner Circle (A)
  - Two 11¾" × 14½" rectangles
- 5** From the Fusible Interfacing, cut:
  - Five 4" × 4" squares
  - One 4¼" × 6" rectangle for the band
  - One 4¼" × 15¾" rectangle for the band
- 6** From the insulated batting, cut:
  - One Inner Circle (A)
  - Two 11¾" × 14½" rectangles
- 7** From the cotton batting, cut:
  - One Inner Circle (A)
  - Two 11¾" × 14½" rectangles for the bag sides

## MAKE THE ORIGAMI FLOWER APPLIQUE

- 8** Sandwich a fusible web square between two Origami Flower squares to make five two-sided Origami Flower squares.



**9** To form the center crease, fold an Origami Flower square in half lengthwise. Press and open up.

**10** To form the triangle crease, bring the top two corners to the center crease. Press the folds and open up. (figure 1)

**11** To form the double triangle crease, take the top edge of the right corner, make it meet up with the triangle crease created in step 10, and press. Do the same with the left corner. Then, fold both corners over again on the triangle crease made in step 10, and press again. (figure 2)

**12** Fold both sides to meet at the center crease from step 9, and press. (figure 3)

**13** Take the bottom right corner and pull it over to the left side to align the bottom edge with the left side. Press the right outside edge to form a crease. (figure 4)

**14** Unfold the creases created in steps 11-13.

**15** Fold the right side along the diagonal crease created in step 13, continuing the crease created in step 13 by pressing.

**16** Turn the piece so that the pointed open edge is at 11 o'clock. Place two fingers from the left hand along the diagonal crease, and with the right hand, bring the flap to an upright position. Remove the left hand and press with the right hand along the same crease from the opposite side. This will make the right side come up. Collapse it down, creating a parallelogram on the right side. Press into place.

**17** Take the left corner, fold it over to the nearest crease, and press.

**18** Bring the left side to the center to meet up with the right side and press into place.

**19** Fold it along the original center crease in the opposite direction of the first center crease and press. Take the bottom piece and fold it up so that the bottom left side has the same shape as the bottom right. Fold the triangle onto itself and press. Repeat steps 8-19 to create four more petals.

**20** Take scraps of fusible web and put them on the part of the petals worked on in step 19. Insert the petal in the space behind the trapezoid shape on the right side. Follow the manufacturer's instructions to permanently secure. Repeat this process until all five petals are attached to each other.

## MAKE THE SASHIKO BAND

**21** Use the fabric tracing paper to transfer the Sashiko Design (C) template onto the 6" x 21¾" Band strip. **Note:** The pattern should be centered based on the width and have enough space from the end to allow for folding over.

**22** Embroider using three strands of embroidery floss. The stitches on top are about the size of a grain of rice, and the stitches on the bottom are slightly less than those on top.

**23** Finish off the Sashiko Band. The Band should be approximately 5" wide.

**24** Press the edges under on the Sashiko Embroidered Band piece and the solid 6" x 15¾" Bottom Band strip. Center the 15¾" long strip of fusible webbing on the wrong side of the Bottom Band. Cover the wrong side of the embroidered Band with the Bottom Band, lining it up with the plain side. Extend the top and bottom rows of stitches across the remaining length of the band.

## MAKE THE BAG HANDLES

**25** Sew together two 2" x 18" Main strips, using a ¼" seam allowance from the edge of the length.

**26** Turn the Handles right side out by attaching a safety pin to one of the open ends and feeding it through the tube.

## ASSEMBLE THE BAG

**27** Attach one Handle to the front and one Handle to the back of the bag. Pin the Handles into place 2½" from the side edge and ¾" from the top edge. Hand baste the Handles into place first, and then machine sew them, 1" from the top edge and 1¾" from the top edge.

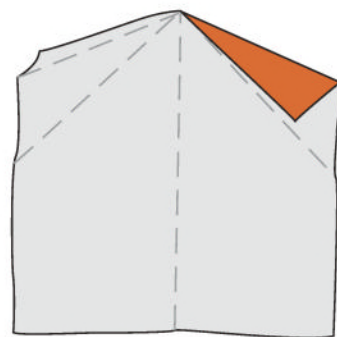
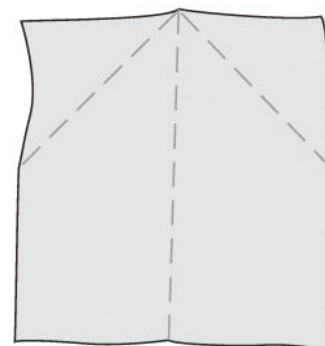


figure 1

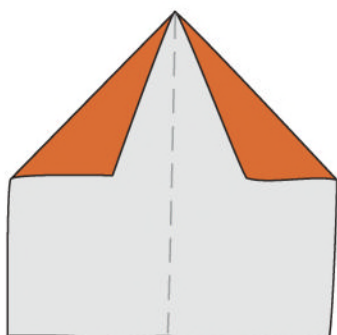
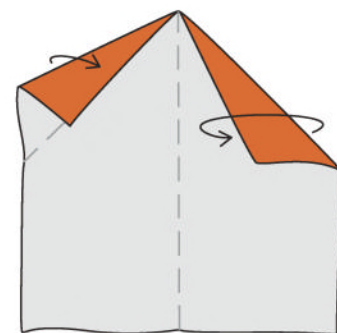


figure 2



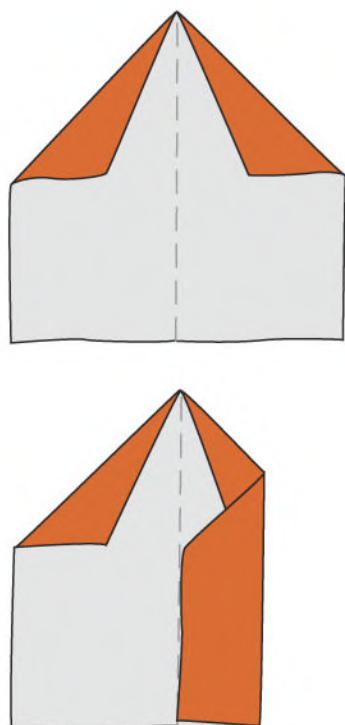


figure 3

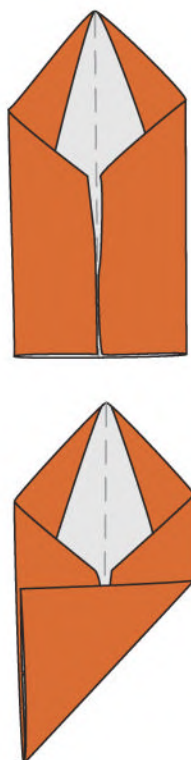


figure 4



**28** Sew the three snaps onto the bag, evenly spaced between the two handles.

**29** To assemble the outer bag, place one Main 14" × 15" piece right side facing up. Lay the Sashiko Band on top of the Main piece, lining up the plain side of the Band with the side seam of the Main bag, and 2½" from the bottom. Hand baste the pieces together; stitch. Place the 4¼" × 6" piece of fusible web under the embroidered part of the Band and then iron into place.

**30** Sew the Origami Flower into place by hand, using the photo for reference. For the Origami Flower center, stitch by hand ¼" from the edge of the 1½" circle. Pull to gather the stitches and create a button-like shape. Stitch into place.

**31** Attach the bottom of the outside bag to the sides. With right sides

together, baste into place, then sew into place, easing curves with tiny cuts.

**32** To assemble the inner bag, place the side pieces together in the following order: Lining, insulated batting (shiny side should be facing into the bag), and then the cotton batting. **Note:** The Lining pieces from both sides should be the center pieces of the sandwich. Sew the side seams. Place the bottom pieces of the inner bag together in the following order: Lining, insulated batting (shiny side should be facing into the bag), the ultra firm stabilizer, and then the cotton batting. Attach the bottom pieces of the inside bag to the sides. Baste into place, then sew into place, easing the curves with tiny cuts. To reduce bulkiness, trim the





stabilizer. Insert the inner bag into the outer bag.

**33** Fold the top edge of the outer bag over the inner bag and then sew into place with a topstitch 1¾" from the top.

## SOURCES

**FABRIC** Wool felt, National Nonwovens in Rose Petal, commonwealthfelt.com

**SUPPLIES** Stiffening spray, Beacon's Stiffen Stuff, beaconadhesives.com; Embroidery floss, DMC in White, dmc-usa.com; Double stick fusible web, The Warm Company, Steam-A-Seam 2, warmcompany.com; Insulated batting, Insul-Bright, The Warm Company, warmcompany.com; Ultra firm stabilizer, Pellon, Peltex Sew-In Ultra Firm Stabilizer, pellonprojects.com

**EVE LEDER** *cannot remember a time when she was not interested in some sort of artistic expression. Her artistic expression can take many forms: Beading, Crocheting, Decorative Painting, Decoupage, Knitting, Polymer Clay, Rubber Stamping and Sewing. She taught herself most of what she knows. If you are interested in seeing more of her work, please visit her blog at [craftdesignerforhire.blogspot.com](http://craftdesignerforhire.blogspot.com).*

## JAPANESE-THEMED TABLE RUNNER

by **KRISJE DEAL**  
{from page 52}



## FABRIC

— 13 fat quarters in coordinating prints

— 2 yd linen

## OTHER SUPPLIES

- Iron-on adhesive paper
- Japanese Alphabet Template (see "Sources")
- Four 4" tassels
- Cover button kit, size ¾"
- Acrylic ruler
- Matching thread
- Scissors
- Rotary cutter
- X-acto Knife
- Printer
- Tailor's chalk

## FINISHED SIZE

71" × 19"

## NOTES

- All seam allowances are ¼" unless otherwise noted.
- Press all seams open.

## CUT THE FABRIC

- 1** From the linen, cut:
  - One 13" × 64" rectangle for the Center
  - One 20" × 72" rectangle for the Back
- 2** From the fat quarters, cut:
  - Twelve 8½" × 4½" rectangles, two for Side Panel
  - Eighteen 4½" × 4½" squares, four for corner squares

## CREATE THE STENCILS

- 3** Download and print out the individual letter templates spelling "Itadakimasu" using the Japanese font selection.
- 4** Cut out the letter templates.
- 5** Place each letter template right side down onto the iron-on adhesive paper and trace. Roughly cut around the letters, leaving at least ½" of space around the tracing lines.
- 6** Place the template paper side up, adhesive side down, onto the wrong side of the fabric, making sure the fabric pattern is running the correct direction. Using a dry iron, go over each section for two seconds, or





according to the manufacturer's instructions.

**7** Using scissors, cut out the letters. Use an X-acto knife to cut out the middle spaces between the letters "a" and "d."

### IRON ON THE LETTERS

**8** Center the letters onto the 13" x 64" Back panel. **Note:** Place a small mark with tailor's chalk along the top and bottom of the letters for easy repositioning.

**9** Peel off the paper backing and iron on each letter to the linen panel for eight seconds, or according to the manufacturer's instructions. **Note:** If a mistake is made and a letter needs to be removed that is already bonded, iron over the letter to be removed with the steam setting, and the adhered letter will release.

### ASSEMBLE THE FRONT

**10** Place one 8½" x 4½" horizontal rectangle on top of a 4½" x 4½" square piece with the right sides together, making sure the fabric patterns are facing the same

direction. Stitch along the right short side. Press.

**11** Continue alternating square and rectangle pieces until there is one top panel strip made up of eight squares and five rectangles. Repeat steps 10-11 for the bottom panel strip.

**12** Repeat step 10 for the two Side Panels using the remaining 8½" x 4½" vertical rectangles and squares for each side.

**13** Place the top patchwork strip to the top of the front linen panel with the right sides together, matching the raw edge, and stitch. Repeat for the bottom strip and then the two side strips. Press.

### ASSEMBLE THE BACK

**14** Place the Back panel over the Front panel, right sides together, and with a ½" seam allowance, stitch along all four sides, leaving a 6" opening for turning.

**15** Turn the table runner through the opening. Poke out the corners, stitch the opening closed, and press.

### FINISHING

**16** Using the circle template included with the button making kit, cut four circles from the fabric scraps. Create four buttons and sew one button onto each of the four corners.

**17** Attach a tassel to each of the four buttons.

### SOURCES

**FABRIC** Cotton + Steel, "Tokyo Train Ride" collection by Sarah Watts, cottonandsteelfabrics.com

**SUPPLIES** Stencils, freealphabetstencils.com/japanese-alphabet-stencils.html; Iron-on adhesive, Heat'n Bond Ultra Iron On Adhesive, thermowebonline.com; Cover button kit, Dritz, dritz.com

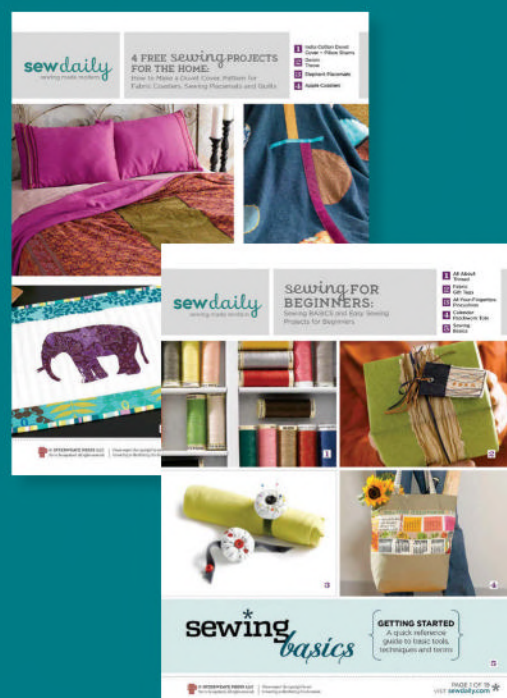
**KRISJE DEAL** has a fine art background and loves all things creative. When she is not creating, she can be found teaching Kundalini Yoga in the Finger Lakes region of New York State. Visit her at [sewlongsweetheart.wordpress.com](http://sewlongsweetheart.wordpress.com).

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# exotic color

## Talitha '70s Caftan-Style Dress

by ALEXIA ABEGG  
{from page 54}



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PATTERN FOR THIS PROJECT  
AT [SEWDAILY.COM/STITCHPATTERNS](http://SEWDAILY.COM/STITCHPATTERNS)

### FABRIC

- Main: See yields (shown: Paper Bandana)

### OTHER SUPPLIES

- Templates, downloadable:
  - Dress Front (A)
  - Dress Back (B)
  - Dress Side Front (C)
  - Yoke Front (D)
  - Yoke Back (E)
  - Sleeve (F)

- Dress Tie (G)
- Front Band (H)
- Front Facing (I)
- Back Facing (J)
- Fusible interfacing,  $\frac{1}{3}$  yd

### SIZE CHART

	CB Length	Bust	Hip
XS	41"	32–33"	34½–35½"
S	41½"	34–35"	36½–37½"
M	42"	36–37½"	38½–40"
L	42½"	39–40½"	41½–43"
XL	43"	42½–44½"	45–47"
Sample shown in size small			

### NOTES

- All seam allowances are  $\frac{5}{8}$ " unless otherwise noted; use a  $\frac{1}{2}$ " sleeve hem allowance and  $1\frac{1}{2}$ " hem allowance.
- Stitch right sides together unless noted otherwise.
- Finish seams with a serger, a zigzag stitch, or pinking.

### CUT THE FABRIC

- From the Main fabric, cut:
  - One Dress Front (A) on the fold
  - One Dress Back (B) on the fold
  - Two Dress Side Front (C)
  - Two Yoke Front (D)
  - One Yoke Back (E) on the fold
  - Two Sleeve (F)
  - Two Dress Tie (G)
  - One Front Band (H)
  - Two Front Facing (I)
  - One Back Facing (J) on the fold
- From the Interfacing, cut:
  - Two Front Facing (I)
  - One Back Facing (J) on the fold

### MAKE THE DRESS

- Fuse the interfacing to the front and back facings.
- Pin, then stitch, the Yoke Front and Front Facing along the neck edge, down the center front, then stopping at the dot. Trim the seam allowance to  $\frac{1}{4}$ ", stopping at the dot. Clip the neck curve every  $\frac{1}{2}$ ".



- Align the Front Yokes at the lower center front seam, folding the Front Facing out of the way. Stitch from the dot to the bottom of the yoke. Press the seam open. Repeat for the Front Facing lower center front seam.

- With the Front Facing folded to the wrong side of the Front Yoke, press the neck opening flat.

- Stitch the Back Facing to the Yoke Back along the neck edge. Trim the seam to  $\frac{1}{4}$ " and clip every  $\frac{1}{2}$ ". Flip the Back Facing to the wrong side of the Yoke Back, pressing the neck edge.

- Pin, then stitch, the Front and Back Yoke shoulder seams and facing shoulder seam in one continuous seam line; press open. Fold the facing to the inside of the dress. Re-press the neck edge flat. Topstitch along the neck edge and center front  $\frac{1}{8}$ ", ending at the yoke seam. Topstitch the yokes along the outer edge of the facings.



- 9** Pin, then stitch, the Dress Side Front to the Dress Front, matching notches. Press the seam toward the center front.
- 10** Pin, then stitch, the Dress Back to the Yoke Back. Press the seam toward the yoke.
- 11** Pin, then stitch, the Dress Front to the Yoke Front. Press the seam toward the yoke.
- 12** Press under  $\frac{5}{8}$ " to the wrong side along all sides of the Front Band.
- 13** Fold one Dress Tie right sides together. Sew one short end and the long side. Turn the tie right side out and press. Repeat with the remaining Tie piece.
- 14** Pin the raw ends of the Ties to the marking on the dress front. Then place the front band on top of the Ties on the dress front, with the wrong side of the band facing the right side of the dress front. Topstitch the band in place close to the pressed edges, catching the tie ends in the stitching to secure the band.
- 15** Pin, then stitch, the Sleeve to the armhole, matching notches. Ease slightly between yoke seams and the center of the sleeve cap.
- 16** Sew the Sleeve seams and side seam in one continuous seam line. Repeat with the remaining Sleeve side seam.
- 17** Hem the dress with a double fold hem and topstitch.
- 18** Hem the sleeves in the same method.

## SOURCES

**FABRIC** Cotton + Steel, Paper Bandana by Alexia Marcelle Abegg, cottonandsteelfabrics.com

**ALEXIA MARCELLE ABEGG** is a co-founder of Cotton + Steel and Green Bee Design and Patterns. She has always been fascinated with the art of sewing and studied fashion and fine arts in college. Alexia and her husband, artist and fabric designer Rob Bancroft, live in Nashville with their two dogs. She currently divides her time among creating sewing patterns, teaching, making art, and writing.

## Hexie Placemats

by **MELISSA PEDA**  
{from page 55}



## FABRIC

Makes two placemats

- FF1: one fat quarter or  $\frac{1}{4}$  yd floral print quilting-weight cotton
- FF2: one fat quarter or  $\frac{1}{4}$  yd striped quilting-weight cotton
- FF3: two fat quarters or  $\frac{1}{2}$  yd coordinating print quilting-weight cotton

## OTHER SUPPLIES

- Templates, provided on insert:
  - Hexagon (A)
  - Hexagon (B)
- $\frac{1}{2}$  yd Fusible Fleece
- Hand sewing needle
- Thread to match FF3 fabric

## FINISHED SIZE

19" × 12"

## CUT THE FABRIC

- 1** From the FF1 fabric, fussy cut:
  - Six Hexagon (A)
- 2** From the FF2 fabric, cut:
  - Twelve Hexagon (A)
- 3** From the FF3 Fabric, cut:
  - Eighteen Hexagon (B)
- 4** From the fusible fleece, cut:
  - Eighteen Hexagon (A)



## MAKE THE HEXAGONS

- 5** Following manufacturer's instructions, fuse the Fleece Hexagons to the wrong side of all Hexagon (A) hexagons.
- 6** Center one fleece-backed Hexagon right side up over the wrong side of one FF3 Hexagon. Pin.
- 7** Fold one edge of the FF3 Hexagon over  $\frac{1}{4}$ ", wrong sides together, and finger press.
- 8** Continue folding and pressing the edges until the entire Hexagon has folded edges.
- 9** Center a smaller Hexagon right side up over a larger Hexagon. Fold over  $\frac{1}{4}$ " of the larger Hexagon to cover the edge of a smaller Hexagon. Pin.
- 10** Continue folding the edges inward, securing with pins at each point.
- 11** Edgestitch around the Hexagon, sewing through all layers.
- 12** Repeat steps 5-11 with the remaining Hexagons

## FINISH THE PLACEMAT

- 13** With the hand sewing needle and thread, use a blind stitch to join the hexagons together. (**figure 1**)
- 14** Press both sides.

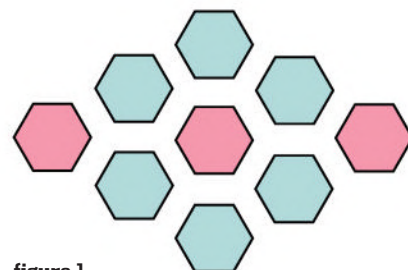


figure 1





## SOURCES

**FABRIC** FreeSpirit, Elizabeth by Tula Pink and True Colors by Tula Pink, freespiritfabric.com

**SUPPLIES** Thread, Coats & Clark, Dual Duty XP thread, makeitcoats.com

**MELISSA PEDA** is a blogger, designer, seamstress/sewist, quilter, and crafter. She strives to encourage and inspire others to create. Her projects have appeared in Sew It All Magazine, Generation Q, Stitch and Quiltmaker's 100 Blocks. For more about her creative process and projects, visit her blog at [www.100billionstars.com/blog](http://www.100billionstars.com/blog).

## Fun Fall Leaves Runner

by **HEIDI EMMETT**  
{from page 56}



## FABRIC

- Leaf: ¼ yd each of eight to 10 coordinating fabrics
- Table Runner: 1 yd (shown: muslin)

## OTHER SUPPLIES

- Templates, provided on insert:
  - Leaf (A)
  - Leaf (B)
  - Leaf (C)
- Stabilizing fabric spray
- Coordinating thread
- Sewing machine and size 14 universal needle
- Scissors
- Pins
- Iron
- *Optional:* walking foot

## FINISHED SIZE

46" × 16½" including leaves

Individual leaf is 3" × 6"

## NOTES

- All seam allowances for the table runner are ½" unless otherwise noted.
- The fabric amount listed will make approximately 35 leaves.

## CUT THE FABRIC

- 1** From the Table Runner fabric, cut:
  - Two 16" × 35" rectangles
- 2** Spray the Leaf fabrics with stabilizing spray until saturated, and let dry. From each of the Leaf fabrics, cut:
  - Thirty Leaf (A)
  - Thirty Leaf (B)
  - Thirty Leaf (C)

**Note:** Eighteen leaves are needed for the runner. Some of the top layers of the leaves are cut in half lengthwise (see photo for reference).

## SEW THE RUNNER

- 3** With right sides together, stitch the Table Runner 16" × 35" rectangles all the way around, leaving a 5" opening on one of the short ends. Trim all four corners. Turn and press, making sure that the opening end is folded to the inside. Stitch the opening closed.
- 4** Using the Sulky thread for the top of the runner and regular sewing thread for the bobbin, stitch long wavy lines from end to end and about 2" apart. Set aside.

## SEW THE LEAVES

- 5** With right sides up, stack three Leaf (A), (B), and (C) pieces together to form one Leaf. Stack all of the leaves at once. Randomize the prints on each leaf as much as possible (refer to the sample photo for ideas). **Note:** Because the fabric is sprayed with stabilizer, no pinning or gluing is necessary, and the fabric shouldn't pull into the throat plate of the machine. Sew on the outer most edge.



- 6** Thread the machine with the Leaf thread, and, starting at the top of the smallest section, back tack and stitch forward, following the edge of the smallest section, pivoting at the point and then stitching back to the top. Pivot again, and begin stitching onto the next larger section edge in the same manner. Keep stitching until all layers are sewn together. Sew the stitching lines randomly to give



the Leaf an organic look. Back stitch when done, and trim off the threads.

**7** Repeat steps 5-6 with the rest of the leaves. Set aside.

## ATTACH LEAVES TO THE RUNNER

**8** Working on one of the short ends of the Table Runner, place five leaves lengthwise across the Table Runner so that half of each Leaf rests on the Table Runner, referring to the sample photo for placement. Pin the leaves in place.

**9** Sewing on the edge of the first Leaf, stitch the edge of the Leaf to the top of the point, through the Leaf and Table Runner. Pivot, and continue stitching down the other side until the edge of the Table Runner is reached. Pivot again and stitch the edge of the second Leaf in the same manner as the first one. Stitch each Leaf all the way across the bottom edge of the Table Runner all in one movement.

**10** Lay the second row of leaves in between the first row and just below the edge of the Table Runner. Pin the leaves in place. **Note:** There will only be room for four leaves. Gaps are OK as long as portions of each Leaf are secured to each other. (There must be some overlapping to do this.) Stitch right through the Leaf layers to secure them. Sew through the leaves only on this row. Repeat on the other end of the Table Runner.

## SOURCES

**FABRIC** Andover Fabrics, Batiks by Alison Glass, andoverfabrics.com; Muslin, Marcus Brothers, New Aged Muslin in teal, marcusfabrics.com

**SUPPLIES** Stabilizer, Terial Magic, terialarts.com; Thread, Sulky 30-weight rayon thread in #1172 (Medium Weathered Blue) for the runner and leaves

**HEIDI EMMETT** loves designing and creating accessories, clothing, and wall quilts (it's "Art on The Wall, Art to Wear!"). Visit her blog at [designsbyheidi.wordpress.com](http://designsbyheidi.wordpress.com) and see her clothing patterns on [Craftsy.com/HeidiEmmett](http://Craftsy.com/HeidiEmmett). She also teaches her techniques at the Artistic Alchemy Retreat at [Artisticalchemyblog.wordpress.com](http://Artisticalchemyblog.wordpress.com).

## Exotic Triple-tier Vest Tunic

by **KATRINA WALKER**  
{from page 57}



DOWNLOAD THE FULL-SIZE  
PATTERN FOR THIS PROJECT  
AT [SEWDAILY.COM/STITCHPATTERNS](http://SEWDAILY.COM/STITCHPATTERNS)

## FABRIC

**NOTE:** Suggested fabrics are soft, drapey fabrics such as silk charmeuse, crepe de chine, chiffon, lightweight wool crepe, or challis

- Main: 1 yd for Layer 1
- Contrast A: 1 7/8 yd for Layer 2
- Contrast B: 2 1/4 yd for Layer 3

## OTHER SUPPLIES

- -Templates, downloadable:
  - Front Bodice (A)
  - Back Bodice (B)
  - Front Lower Panel (C)
  - Back Lower Panel (D)
- One decorative button, at least 1" diameter
- Matching thread
- Microtex needles, size 70/10 or 80/12

- One 2" x 2" square scrap of fusible interfacing or organza
- Fusible lightweight bias stay tape

## FINISHED SIZE

SIZE CHART	Bust		CB Length
	XS	32-33"	36"
	S	34-35"	36"
	M	36-37½"	36"
	L	39-40½"	36"
	XL	42½-44½"	36"
	Sample shown in size small		

## NOTES

- All seam allowances are 5/8" unless otherwise noted.
- Narrow hems for the tunic may be achieved by using a rolled hem foot, serger, or other narrow hem technique.
- To achieve an extra soft, "distressed" silk charmeuse, prewash the yardage (keeping colors separate) in hot water with vinegar, then tumble dry. Purchase slightly more fabric if doing so.
- Most silks can be successfully hand washed. Prewash before construction if planning to hand wash the finished garment.
- Slippery silks can be temporarily tamed with the use of a liquid stabilizer or spray starch if needed. Prewash silk before treatment, and wash out before wearing.

## CUT THE FABRIC

- 1** From the Main fabric, cut:
  - Two Front Bodice (A)
  - One Back Bodice (B), on the fold
  - Two 2" x 20" bias strips
  - One 1" x 6" bias strip
- 2** From the Contrast A fabric, cut:
  - Two Front Bodice (A)
  - One Back Bodice (B), on the fold
  - Two Front Lower Panel (C)
  - One Back Lower Panel (B), on the fold





- 3** From the Contrast B fabric, cut:
- Two Front Bodice (A)
  - One Back Bodice (B), on the fold
  - Two Front Lower Panel (C)
  - One Back Lower Panel (D), on the fold

## MAKE THE TUNIC

**4** Using the pattern as a guide, stabilize the armholes the Bodice pieces using a lightweight fusible bias tape cut to ¼" wide. Fuse the bias tape to the wrong side of the armholes along the raw edges.

**5** Sew the shoulder and side seams of the Bodices using a French seam (see Sewing Basics on [sewdaily.com](http://sewdaily.com)). Do this for each layer. For Layer 1, hem all raw edges of the tunic top, except for the armholes, using a narrow hem. For Layers 2 and 3, use a narrow hem to finish the front and neckline edges of the tunic top only, leaving the bottom edge raw.

**6** Hem the sides and bottoms of the Front and Back Lower Panels, both fronts, and the back for Layers 2 and 3, using a narrow hem.

**7** Slightly ease the Lower Panels to fit the Bodices, aligning the center front hems and overlapping slightly at the side seam.

**8** Sew the lower panels to the Bodices using a French seam for Layers 2 and 3.

**9** Create a button loop with the 1" x 6" bias strip. Fold the bias strip in half, right sides together. Sew along the raw edge, using a ¼" seam allowance, to create a tube. Turn the tube right sides out and press. **Note:** Using a tube turner may help.

**10** Adjust the length of the button loop so that it's long enough to go around the button, plus 1". Trim the button loop to size.

**11** Mark ¼" from each end of the button loop. Align these marks with the raw edge of the interfacing/organza scrap, keeping the loop ends parallel and close together. Stitch the loop ends to the organza/interfacing.

**12** Trim away any extra interfacing/organza.



**13** Put the Layers 2 and 3 Bodices together right sides up, aligning hemmed edges and ensuring that seamlines at the center front are aligned.

**14** Place the prepared button loop in between Layer 2 and Layer 3, centering the button loop on the seam, with the loop facing outward. The loop should be inserted just far enough to hide the interfacing/organza stabilizer. Stitch it into place.

**15** Place Layer 1 over Layer 2 and 3. Align and pin the hemmed edges along the neckline from shoulder seam to shoulder seam, and along the center front, from 2" above the waist seam (Layers 2 and 3) to 1" below waist seam. Edgestitch or slipstitch all layers together.

**16** Align and pin all three layers together at the armholes. Baste together with a ¼" seam allowance.

**17** Bind the armholes using the 2" x 20" bias strips, adjusting the length to fit as needed. Press the bias strip in half lengthwise, wrong





sides together. Starting 1" past the side seams, stitch the bias strips into place on the right side of the garment, raw edges aligned with the raw edges of the armholes, using a ¼" seam allowance. At the side seam, either overlap or seam the bias strips together to complete the circle.

**18** Turn the bias strips to the wrong side of the garment, wrapping over the raw edges to create a ¼" bound edge.

**19** Pin the bias strips in place so that they overlap and conceal the previous stitching line.

**20** Stitch in the well of the seam (or stitch in the ditch, see Sewing Basics on [sewdaily.com](http://sewdaily.com)) from the right side of the garment to secure the bias strips in place and finish the armholes.

**21** Sew the button into place, centered over the center front waist seams of Layers 2 and 3, so that the center front hemmed edges are aligned but not overlapping.

## SOURCES

**FABRIC** Silk Baron, silk charmeuse in Ocean Mist, Raindrop, and Windsor, [silkbaron.com](http://silkbaron.com)

**SUPPLIES** Lightweight fusible bias stay tape, The Sewing Place, Design Plus Superfine Bias Stay Tape, [thesewingplace.com](http://thesewingplace.com)

**KATRINA WALKER** is a designer and educator specializing in natural textiles and specialty construction techniques. She especially enjoys working with silk and wool, and loves to create designs that allow the beauty of the fabric to shine. She is popular instructor online and at sewing shows nationwide. When she is not creating or teaching, she tends to her flock of naturally colored sheep. You can follow her adventures in sewing and herding at [katrinawalker.com](http://katrinawalker.com).

## Denim Tunic Vest

by **AMY BARICKMAN** and **MARY ANN DONZE**  
{from page 58}



DOWNLOAD THE FULL-SIZE  
PATTERN FOR THIS PROJECT  
AT [SEWDAILY.COM/STITCHPATTERNS](http://SEWDAILY.COM/STITCHPATTERNS)

## FABRIC

- Main: 1½ yd denim, 44"/45"  
(shown: Weathered Indigo)
- Lining: 1½ yd denim, 44"/45"  
(shown: Midtown Moss)

**NOTE:** The vest shown is reversible, but for instructional purposes the outer fabric will be referred to as Main and the inner fabric as Lining.

## OTHER SUPPLIES

- Templates, downloadable:
  - Front (A)
  - Back (B)
  - Belt (C)
  - Tab (D)
- Matching threads
- Two spools of topstitching thread if using a twin needle or one spool of topstitching thread if using a single needle
- One set of 2" D-rings
- *Optional:* Twin needle to match fabric weight
- *Optional:* Chalk pencil or other fabric marking notion

## FINISHED SIZE

SIZE CHART	CB Length	Bust
	XS 25¼"	32–33"
	S 25¾"	34–35"
	M 26¼"	36–37½"
	L 26¾"	39–41½"
	XL 27¼"	42½–44½"
Sample shown in size small		

## NOTES

- All seam allowances are ⅝" unless otherwise noted.
- All seam allowances are enclosed, so finishing the raw edges is optional.
- Other fabrics that work with this project are wool, home decorator prints, linen, a pair of contrasting cotton prints, repurposed men's shirts, men's suiting, brocade, or silk. Or, try showcasing a piece of vintage fabric.
- For a slimmer fit, size down one size.

## CUT THE FABRIC

- 1** From the Main fabric, cut:
  - Two Front (A)
  - One Back (B), on the fold
  - One Belt (C)
  - One Tab (D)
- 2** From the Lining fabric, cut:
  - Two Front (A)
  - One Back (B), on the fold
  - One Belt (C)
  - One Tab (D)

## CONSTRUCT THE TAB AND BELT

**3** With right sides together, pin the single notched ends of the Main fabric Tab and the Lining fabric Tab together. Stitch with a ¼" seam. Press open the seam allowance. With right sides together, fold the Tab in half, aligning the unnotched edges and seam. Pin and stitch with a ½" seam. Trim the seam allowance, center the seam, and press open the seam allowance. Turn the tab right side out. Press. Set aside.



**4** With right sides together, fold the Belt in half, aligning the long edges, and pin. Stitch with a  $\frac{1}{2}$ " seam along the long edge, pivot at the corner, and then stitch  $\frac{1}{2}$ " from the short, unnotched end. Clip corner and trim seam allowance. Turn right side out. Press. Baste to close the unfinished, notched end.

**5** Thread the machine with topstitching thread. The sample is topstitched using two spools of thread and a double needle for denim-weight fabric. Topstitch close to both long edges of the Tab. Topstitch close to one long edge of the belt. Topstitch close to the remaining long edge of the belt. Topstitch across the finished short end of the belt. If using a single needle, topstitch once  $\frac{1}{8}$ " from the long edge of the tab and again  $\frac{1}{8}$ " to  $\frac{1}{4}$ " inside of the first stitching. Repeat on the remaining long side. To topstitch the Belt with a single needle, topstitch  $\frac{1}{8}$ " from one long edge, pivot at the short end, stitch across, pivot, and then stitch up the remaining long edge. Repeat  $\frac{1}{8}$ " to  $\frac{1}{4}$ " inside the first stitching.

**6** With the seam to the inside, fold the Tab over the straight edge of the pair of D-rings and align the double notched ends. Pin and baste the ends together.

## DETERMINE TAB AND BELT PLACEMENT

**7** In front of a mirror, hold up the right Front vest piece to your body.

Mark on the front, curved edge where you would like your D-ring Tab to emerge. It should be beneath the bust, but determine how near the waist you'd like it. With right sides together, center the tab over the mark with the double-notched end aligned with the raw edge of the Front. If necessary, trim the double-notched end of the tab to match the curve of the Front. Pin and baste the tab to the Front.

**8** Place the two Fronts right side up on the table with the right lapped over the left and shoulders and lower edges even. Lay the vest Belt flat on the left Front straight across from the tab that is basted to the right Front. The Belt should be wrong side up with the notched short end aligned with the side edge of the left Front. Pin and baste the notched end to the side of the vest. **(figure 1)**

**9** (If not making a reversible vest, ignore this step and continue with the next step.) On the right Front Lining piece, pin and baste the remaining Belt in the same spot where the Belt is basted to the Main vest Front. Be certain it's wrong side up.

## SEW THE FRONTS TO THE BACK

**10** With right sides together and notches aligned, pin the Fronts to the Back and stitch the side seams of the Main vest. Press the seam allowances

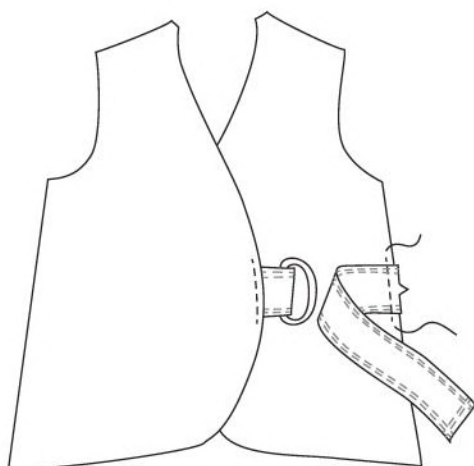


figure 1



figure 2

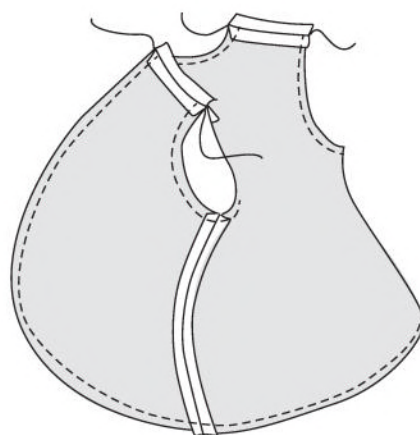


figure 3



open. With right sides together and notches aligned, pin lining Fronts to the lining Back and stitch. Press the seam allowances open.

## SEW THE MAIN VEST TO THE LINING

**11** Press the Front and Back Lining shoulder edges under  $\frac{5}{8}$ " to the wrong side. With right sides together, pin the Main vest to the Lining, aligning all raw edges and side seams and making certain that the shoulder edges of the Lining remain pressed down. **(figure 2)** Stitch the side seams. Stitch around the outer edge of the neck, front, and lower seam. **(figure 3)** Trim. Press open as much of the seam allowance as can be reached.

**Note:** The small end of a sleeve board or a wooden yardstick inserted into the shoulder opening can serve as a mini ironing board within the garment. Turn right side out and press.

## FINISH THE SHOULDERS

**12** With right sides together, pin and stitch the shoulder edges of the Main vest together, being careful not to catch in the Lining. Press open the seam allowance as much as possible and slip it under the Lining. Carefully slipstitch the pressed-under shoulder edges of the Lining together, and press the completed garment.

**(figure 4)**

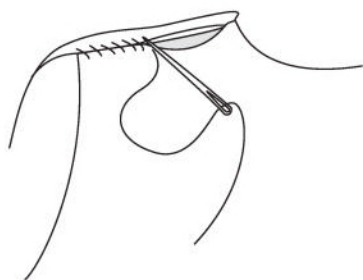


figure 4

## SOURCES

**FABRIC** Indygo Junction, Crossroads Denim by Amy Barickman in Weathered Indigo and Midtown Moss, indygojunction.com

**SUPPLIES** Topstitching thread, Sulky 30 weight, sulky.com; D-ring, Dritz, dritz.com

**AMY BARICKMAN**, founder of *Indygo Junction* and *Amy Barickman.com*, has published nearly 1,200 patterns and 80 books during her tenure in the fabric arts industry. Titles include *Amy Barickman's Vintage Notions*, *Indygo Junction's Fabric Flowers*, *Dimensional Denim*, and *The Magic Pattern Book*. Seeing the need for a casual fabric that bridges fashion and home, Amy recently launched her *Crossroads Denim* fabric and pattern line. Amy collaborates with many designers to produce her line of *Indygo Junction* patterns.

**MARY ANN DONZE**, her top *Indygo Junction* clothing designer, created this vest.

## Spice Road Quilt

by **KEVIN KOSBAB**  
{from page 59}



## FABRIC

- 24 fat quarters in assorted prints and solids for quilt top
- $3\frac{3}{4}$  yd Backing fabric
- $\frac{1}{2}$  yd Binding fabric

## OTHER SUPPLIES

- Templates, provided on insert:
  - Template (A)
  - Template (B)

- Batting, 64" × 80"
- Coordinating thread for piecing and quilting
- Quilt basting spray or safety pins

## FINISHED SIZE

56" × 72"

## NOTES

- All seam allowances are  $\frac{1}{4}$ " unless otherwise noted.
- Each fat quarter yields enough fabric for one full "tile" and one of the partial tiles for the outer edge. Since there are 14 half tiles and two quarter tiles in the outer edge, there will be some spare pieces—these will provide options when planning the fabric arrangement.
- Fabrics can be arranged at random, as in the sample, or in a repeating pattern, as in the diagrams.
- WOF = Width of fabric

## CUT THE FABRIC

- 1** From each fat quarter, cut:
- Six Template (A)
  - Six Template (B)
  - One  $8\frac{1}{2}$ " ×  $8\frac{1}{2}$ " square
  - Either one  $4\frac{1}{2}$ " ×  $8\frac{1}{2}$ " rectangle (total of eight needed), one  $8\frac{1}{2}$ " ×  $4\frac{1}{2}$ " rectangle (total of six needed), or one  $4\frac{1}{2}$ " ×  $4\frac{1}{2}$ " square (total of two needed).

## PLAN THE LAYOUT

**2** On a design wall or other work surface, arrange the  $8\frac{1}{2}$ " ×  $8\frac{1}{2}$ " squares in a checkerboard, eight rows of three squares each, then arrange the rectangles and smaller squares as a border. **(figure 1)** Swap the pieces until satisfied with the balance of color and pattern. (It's easier to alter the arrangement now, before adding the curved pieces.)

**3** In the empty spaces of the checkerboard, arrange two Template (A) pieces and two Template (B) pieces as shown in **figure 2**, matching their fabrics to the adjacent square or rectangle, and as necessary to complete the border. **Note:** If you don't like how certain fabrics look next to each other in the curved



pieces, rearrange again. Take a photo of the layout to refer to later.

## SEW THE DRUNKARD'S PATH UNITS

**4** Choose a pair of Template (A) and Template (B) pieces from the layout. Fold each piece in half and finger press to mark the center of the curved edge.

**5** Place the pieces right sides together, with curved edges meeting at the marked middle. Pin them together at the middle point, then pin the outer ends of the curved edges together. Ease the curved edges together between the pins, inserting pins frequently so the edges are held flush.

**6** Sew the pinned edges together. Sew slowly to make sure the seam remains  $\frac{1}{4}$ " from the curved edges. Press the seam allowances toward

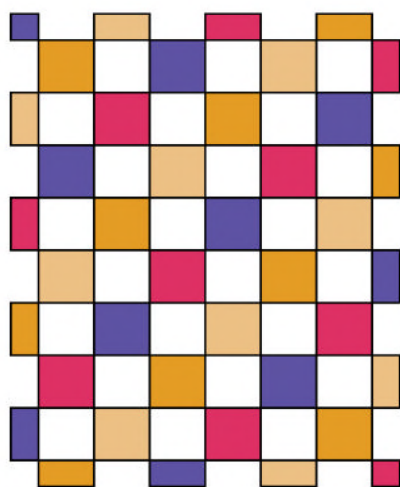


figure 1

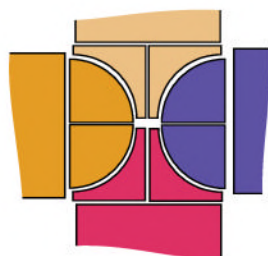


figure 2

piece (A). If necessary, square up the pieced unit to  $4\frac{1}{2}'' \times 4\frac{1}{2}''$ . Return the pieced unit to the layout.

**7** Repeat steps 4–6 for the remaining pairs of (A) and (B) Template pieces.

## ASSEMBLE THE QUILT TOP

**NOTE:** Refer to the Quilt Assembly Diagram (figure 3).

**8** For each block made up of four Drunkard's Path units, sew each pair of units together along the common (B) piece edge, then press the seam allowances open. Then, pin and sew both together (the (A) pieces will

be common along this edge), again pressing the seam allowances open, to complete the Drunkard's Path block. Sew the Drunkard's Path units in the border into half-blocks.

**9** Starting with the top border, sew the blocks in each row together.

**10** Pin and sew adjacent rows together, being careful to align the seams, until all eight full rows and the two half-block borders are sewn together.

## FINISH AND QUILT

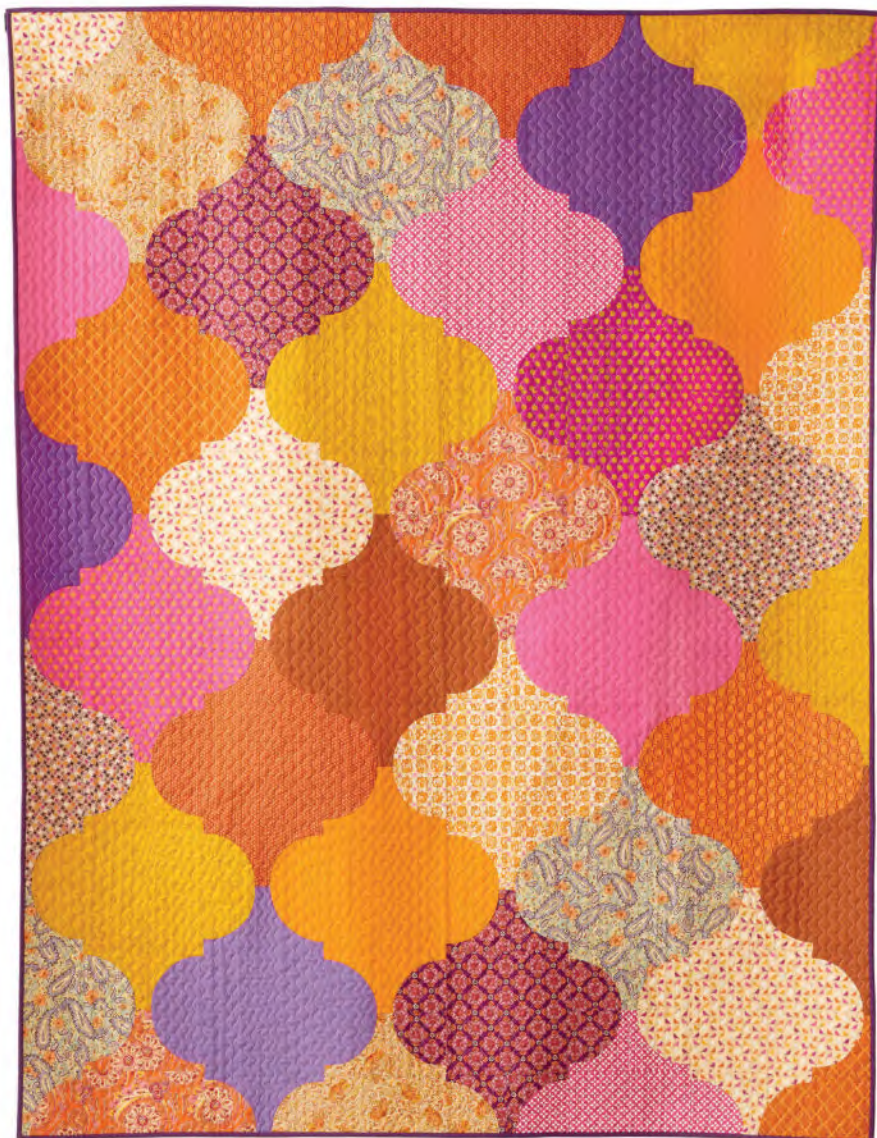
**11** Cut the Backing fabric into two  $1\frac{7}{8}$  yd pieces. Remove the selvages



quilt assembly diagram

figure 3





and sew them together to make a Backing at least 64" × 80".

**12** Layer the Backing (wrong side up), batting, and quilt top (right side up), and baste the layers together using safety pins or basting spray.

**13** Quilt as desired. The sample is quilted in vertical lines of serpentine stitch using a walking foot.

**14** Cut seven strips 2" × WOF from the Binding fabric. Join these strips with diagonal seams and use them to bind the quilt with double-layer binding (see Sewing Basics on [sewdaily.com](http://sewdaily.com)).

**KEVIN KOSBAB** is a contributing editor to *Stitch* magazine. He designs sewing and quilting projects with a mid-century modern flavor for magazines and his own pattern line, *Feed Dog Designs* ([feeddog.net](http://feeddog.net)). His book *The Quilter's Appliqué Workshop* offers instruction for hand and machine techniques, fun quilted projects, and inspiration for exploring the possibilities of appliqué.

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# SIMPLE LINES

## Origami Wool Skirt

by **EMILY LI MANDRI**  
{from page 60}



DOWNLOAD THE FULL-SIZE  
PATTERN FOR THIS PROJECT  
AT [SEWDAILY.COM/STITCHPATTERNS](http://SEWDAILY.COM/STITCHPATTERNS)

### FABRIC

- Main: 1 yd wool, 45"–60"
- Lining: 1 yd lining, 45"–60"

### OTHER SUPPLIES

- Templates, downloadable:
  - Right Front Skirt (A)
  - Left Front Skirt (B)
  - Back Skirt (C)
  - Right Front Lining (D)
  - Left Front Lining (E)
  - Back Lining (F)
- One 10½" zipper
- One 1" snap or one hook-and-bar closure
- Pins
- Iron
- Matching thread
- Pressing cloth
- Zipper foot
- Hand sewing needle

### NOTES

- All seam allowances are ½" unless otherwise noted.
- The sample shown has a coil-separating zipper, but any zipper will work.

### FINISHED SIZE

This is a casual skirt to fit low on the waist and hit right above the knee.

SIZE CHART	Waist		Hip	
	XS	24"–25"	34½"–35½"	
	S	26"–27"	36½"–37½"	
	M	28"–29½"	38½"–40"	
	L	31"–32½"	41½"–43"	
	XL	34½"–36½"	45"–47"	
	Sample shown in size Small			

### CUT THE FABRIC

- From the Main fabric, cut:
  - One Right Front Skirt (A), right side up
  - One Left Front Skirt (B), right side up
  - Two Back Skirt (C)
- From the Lining fabric, cut:
  - One Right Front Lining (D), right side up
  - One Left Front Lining (E), right side up
  - Two Back Lining (F)

### SEW THE SKIRT

- Pin the Main skirt side seams with right sides together. Stitch and press open using a cloth.
- Pin the Lining skirt side seams with right sides together. Stitch and press open using a cloth.
- Fold the Lining skirt hem ½" along the bottom edge, press, and then fold another ½". Topstitch ½", then press using a cloth.
- Fold the Main skirt hem 1½" along the bottom edge. Press using a cloth.
- Pin open the side edges of the Main and Lining skirt fronts and the Main and Lining waistline, right sides together. Stitch along the pinned edge. Clip the corners. Clip the waistline curve every ½". Turn right

side out. Understitch the waist seam allowance to the Lining. Press with a cloth with the wool self on top, letting the Lining roll slightly toward the inside of the garment.

8 With the top edge of the zipper tape folded down, pin the left side of the zipper tape to the Right Front Skirt, starting at the top corner edge. Topstitch using a zipper foot.

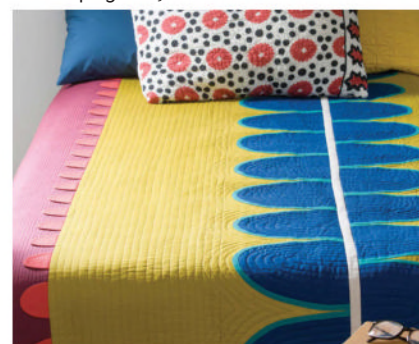
9 With the top edge of the zipper tape folded down, pin the right side of the zipper tape in between the dots on the Left Front Skirt. Topstitch using a zipper foot.

10 Hand stitch the bottom hem of the skirt with a blind stitch. Press with a cloth. Using the waistline dots as a guide, hand stitch the snap on the Right Front Lining, taking care to catch fibers of the wool self but not have the stitches show through on the front of the skirt. Attach the other side of the snap to the Main Left Front Skirt, hand stitching through both the wool and the lining layers.

**EMILY LI MANDRI** is a clothing designer living in Greenpoint, Brooklyn. Obsessed with outerwear and unconventional materials, she loves experimenting with new techniques to create contemporary wearable statement pieces. In her free time she enjoys bike rides, yoga, and exploring all NYC has to offer.

## Simple Lines Quilt

by **DEBORAH FISHER**  
{from page 61}



### FABRIC

- Background 1: 2¼ yd quilting-weight cotton
- Background 2: 2¼ yd (or 1½ yd if piecing this section with a



- horizontal seam is preferred)  
quilting-weight cotton
- Large Petals: 1¼ yd quilting-weight cotton
- Bias Tape Appliqué: ½ yd quilting-weight cotton
- Thin Stripe: ⅞ yd quilting-weight cotton
- Small Petals: ½ yd quilting-weight cotton
- Backing: 4 yd quilting-weight cotton
- Binding 1: ½ yd quilting-weight cotton
- Binding 2: ¼ yd quilting-weight cotton

## OTHER SUPPLIES

- Templates, provided on insert:
  - Large Full Petal (A)
  - Large Half Petal (B)
  - Small Petal (C)
- One ⅜" bias tape maker
- Batting, 70" × 80" (or twin size)
- Coordinating thread for piecing and quilting
- Rotary cutter, acrylic ruler, and cutting mat
- Safety pins and painter's tape
- Walking foot for quilting

## FINISHED SIZE

62" × 76"

## NOTES

- All seam allowances are ¼" unless otherwise noted.
- If opting not to make bias tape as noted in the instructions, purchase single fold bias tape.

## CUT THE FABRIC

- From the Background 1 fabric, cut:
  - One 42" × 76" rectangle
- From the Background 2 fabric, cut:
  - One 21" × 76" rectangle (or two 21" × 38¼" rectangles)
- From the Large Petal fabric, cut:
  - Seventeen Large Full Petal (A)
  - Two Large Half Petal (B)
- From the Bias Tape Appliqué fabric, cut:

- Seventeen ¾" × 21" strips on the bias
- Two ¾" × 11" strips on the bias
- 5 From the Thin Stripe fabric, cut:
  - Two 1¼" × 38¼" strips
- 6 From the Small Petal fabric, cut:
  - Forty Small Petal (C)
- 7 From the Binding 1 fabric, cut:
  - Five 2¼" × width of fabric strips
- 8 From Binding 2 fabric, cut:
  - Three 2¼" × width of fabric strips

## SEW THE QUILT TOP

- Mark the center line vertically down the length of the Background 1 fabric. On the right side of the line, pin a Large Half Petal so the long straight side of the Large Half Petal matches the bottom of the Background 1 fabric and the short straight side matches the marked line. Leaving about ½" between each petal, pin eight Large Full Petals along the right side of the line, matching the straight side of each Petal to the marked line. Finish with the remaining Large Half Petal along the top edge of the background fabric.

**Note:** Adjust the ½" measurement between the Petals as needed to make them all fit evenly.

- Pin the nine remaining Large Full Petals to Background 1 on the left side of the marked center line, matching the straight side of each Petal to the marked line. Start ½" from each end and leave ½" between each Petal, adjusting this measurement as needed. (figure 1)

- Topstitch around each Petal ⅛" in from the raw edge of the Petal.

- Turn the quilt over, and, very carefully, trim the Background 1 fabric away from the back of each Petal, cutting ⅛" away from the topstitching.

## SEW THE BIAS TAPE TO THE QUILT TOP

- Follow the manufacturer's instructions to use the bias tape maker to make 17 pieces of bias tape that are 21" long and two pieces of bias tape that are 11" long.

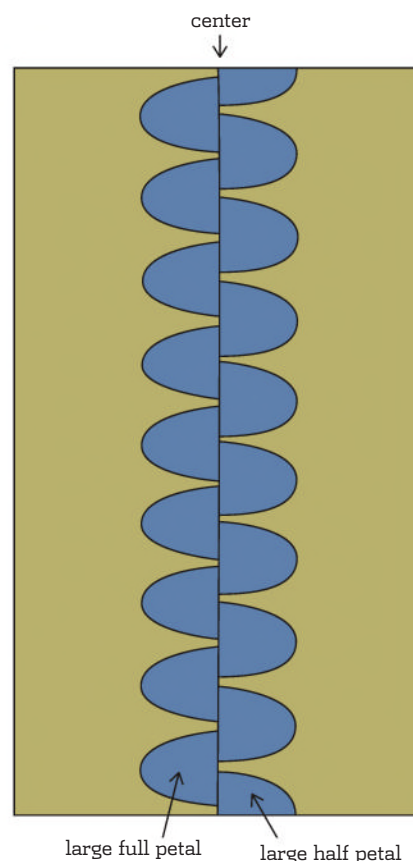


figure 1

- Pin a 21" bias tape strip around the curved edge of each Large Full Petal, centering each strip to cover the raw edge and topstitching on each Petal.

**Note:** Be sure to keep the bias tape at least ¼" away from the outside edge of the quilt when applying it to the Large Full Petals on the two ends to leave room for the quilt binding. Pin an 11" bias tape strip around the curved edge of each Large Half Petal, centering each strip to cover the raw edge and topstitching that's on each petal. Appliqué the bias tape to the quilt top by topstitching along each edge of the bias tape strips.

## ADD THE THIN STRIPE

- Cut the quilt top in half vertically along the marked center line, between the two rows of Petals.
- With right sides together, sew the two Thin Stripe pieces along the 1¼" width to make one long 76" strip. With right sides together, pin the strip to one half of the Background 1 quilt top,





matching a long edge of the strip to a long edge of Petals. Sew the thin stripe to the top. Pin the remaining half of the quilt to the other side of the thin stripe, matching the long edge of the thin stripe to a long edge of Petals. Sew the pieces together.

### MAKE BACKGROUND 2

**17** If piecing Background 2, match the two 21" × 38¼" rectangles with right sides together. Sew them together along one short side to make one larger, longer rectangle.

**18** To make the Small Petals, pair 20 sets of Small Petals with right sides together. Stitch around the curve of each Petal, leaving the straight side open. Clip the curve. Turn each Small Petal right side out. Smooth the curve from the inside and press each petal.

**19** Pin the Small Petals to one long edge of Background 2, matching raw edges. Start about 1" in from the end, leave about 1¼" between each petal, and then end 1" from the opposite end. **Note:** Adjust the measurement between the petals as needed to make them all fit evenly. Baste the Small Petals on to Background 2.

**20** With right sides together, match the long edge of Background 2 with the Small Petals to one long edge of Background 1. Sew the two sections of the quilt top together. (figure 2)

### FINISH THE QUILT

**21** To make the backing with one fabric, cut the backing fabric in half

widthwise to make two equal pieces. Trim the selvedge edges off both sides of each piece. Place the two backing pieces right sides together and sew down one long side. Press the seam open. Trim and square up the backing if needed.

**22** Press the quilt top and the backing. Lay the backing right side down onto the floor. Using painter's tape, tape the backing to the floor. Work back and forth on opposite sides so the backing remains even and square. Lay the batting on top of the backing, smoothing it out from the center. Place the quilt top onto the batting with the right side up and smooth it out from the center. The quilt top can also be taped down. Starting from the center, pin the

three layers together with safety pins, pinning about every 6".

**23** Quilt as desired. The sample is quilted with echo quilting inside and outside of the Large Petals and straight lines on the rest of the quilt.

**Note:** Be sure to pin the Small Petals out of the way while quilting. Trim the quilt to 62" × 76".

**24** Bind the quilt. The sample uses Binding 1 for the Background 1 section of the quilt and Binding 2 for the Background 2 section. Trim off the selvedge ends and piece the short ends of the strips together to make one long binding strip of Binding 1 and one of Binding 2. Press the seams open and apply the binding to the quilt.

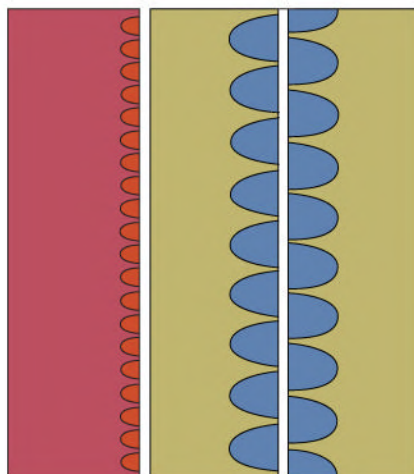


figure 2





## SOURCES

**FABRIC** Robert Kaufman, Kona Cotton Solids, robertkaufman.com; Westminster Fibers, Kaffe Fassett Shot Cotton, westminsterfabrics.com; Moda, "Simple Marks" by Malka Dubrowsky, modabakeshop.com

**SUPPLIES** Bias tape maker, Clover, clover-usa.com

**DEBORAH FISHER** is the author of *Sew Fun* (2013) and *Quilt Giving* (coming January 2016). She is the director of the *Bright Hopes Collaborative Quilt Project* and of *Bo Twa!*, a non profit international doll project. Find out more about her projects at fishmuseumandcircus.com and @fishmuseum on Instagram.

## Twice as Nice Pillow

by **MELISSA PEDA**  
{from page 62}



## FABRIC

- FF1: 5/8 yd cotton sateen or home decor-weight print
- FF2: 5/8 yd cotton sateen or home decor-weight print
- FF3: 5/8 yd cotton sateen or home decor-weight print
- FF4: 1/4 yd coordinating quilting-weight cotton print

## OTHER SUPPLIES

- Disappearing ink marking pen or Hera marker
- 1/4 yd fusible woven interfacing
- 1/2" wide hook and loop tape, 19"
- One 18" x 18" square pillow form

- Matching thread

## FINISHED SIZE

18" x 18" square

## NOTES

- All seam allowances are 1/2" unless otherwise noted.

## CUT THE FABRIC

- From the FF1 fabric, cut:
  - One 25" x 19" rectangle
- From the FF2 fabric, cut:
  - Two 4" x 19" strips on straight of grain
  - One 4 1/2" x 19" strip on cross-grain
- From the FF3 fabric, cut:
  - One 19" x 12" rectangle
  - One 19" x 14" rectangle
- From the FF4 fabric, cut:
  - One 4 1/2" x 19" rectangle

## PREPARE THE FABRIC

- Cut one 4 1/2" x 19" strip from the fusible woven interfacing. Following the manufacturer's instructions, fuse the interfacing to the wrong side of the FF4 rectangle.
- Fold the long sides under 1/4" to the wrong side. Press.
- Mark the FF1 rectangle as shown. (figure 1)

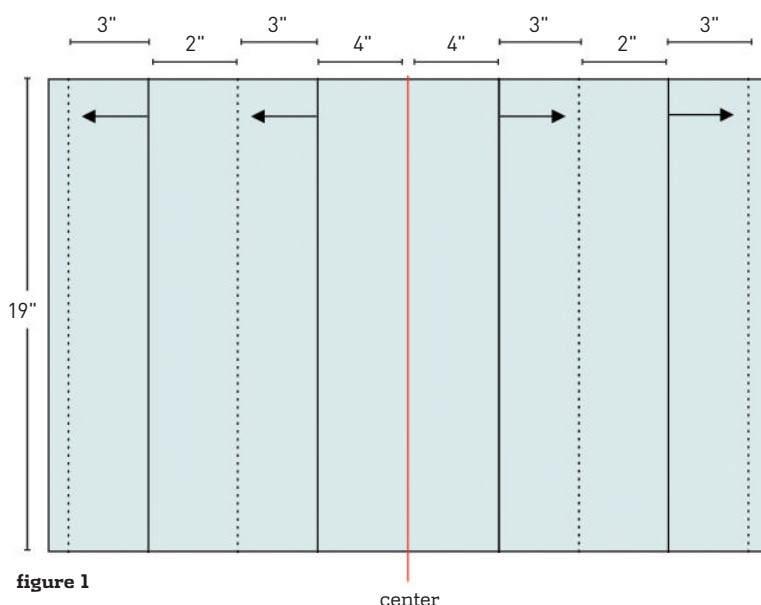


figure 1

center

## MAKE THE FRONT

8 With right sides up, pin the FF4 rectangle over the center of the FF1 rectangle.

9 Edgestitch in place.

10 To make the pleats, fold on the solid lines and bring the fold to the dotted lines. Press the pleats to the sides.

11 Secure the pleats by stitching along the folded edge from the wrong side.

12 With right sides together, sew one FF2 4" x 19" strip to each side. Press the seams to the sides.

## MAKE THE BACK

13 With wrong sides together, fold the edge of the FF3 19" x 14" piece under 1/2" along the 19" width. Press.

14 Pin the loop side of the hook and loop tape to the folded edge.

15 Sew the tape in place.

16 Layer a 4 1/2" x 19" strip of cross-grain FF2 fabric, wrong side up, over the FF3 19" x 12" piece upper back, wrong side up.

17 Press the seam to the upper back.

18 Pin the hook side of the hook and loop tape to the wrong side of the upper back along the seam. Sew in place. (figure 2)



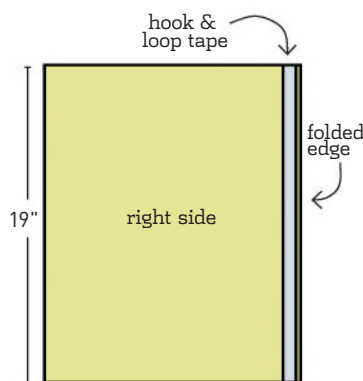


figure 2

- 19** Fold the FF2 piece under  $\frac{1}{4}$ " to the wrong side along the 19" width. Press.
- 20** Fold to the right side of the upper back.
- 21** Pin along the folded edge of FF2 and edgestitch in place.
- 22** Topstitch  $\frac{1}{4}$ " from the previous stitching.
- 23** Align the back pieces and secure the hook and loop tape.
- 24** Trim to a 19"  $\times$  19" square.

## COMPLETE THE PILLOW

- 25** Pin the pillow front to the pillow back, right sides together. Sew around all edges.
- 26** Clip the corners. Turn inside out and press.
- 27** Insert the pillow form.

## SOURCES

**FABRIC** FreeSpirit, Brighthouse by Amy Butler, [freespiritfabric.com](http://freespiritfabric.com)

**SUPPLIES** Thread, Coats & Clark, Dual Duty XP thread, [makeitcoats.com](http://makeitcoats.com); Fusible woven interfacing, Pellon, SF101 Shape-Flex, [pellonprojects.com](http://pellonprojects.com); Hera marker, Clover, [clover-usa.com](http://clover-usa.com)

**MELISSA PEDA** is a blogger, designer, seamstress/sewist, quilter, and crafter. She strives to encourage and inspire others to create. Her projects have appeared in Sew It All Magazine, Generation Q, Stitch and Quiltmaker's 100 Blocks. For more about her creative process and projects, visit her blog at [www.100billionstars.com/blog](http://www.100billionstars.com/blog).

## Path to the East Table Runner

by **TERESA COATES**  
{from page 63}



## FABRIC

- $\frac{7}{8}$  yd solid red quilting-weight cotton
- $\frac{1}{2}$  yd solid white quilting-weight cotton

## OTHER SUPPLIES

- Batting, 16"  $\times$  46"
- Embroidery thread
- Rotary cutter and mat

## FINISHED SIZE

14"  $\times$  39"

## NOTES

- All seam allowances are  $\frac{1}{4}$ " unless otherwise noted.
- Press all seams open unless otherwise noted.

## CUT THE FABRIC

- 1** From the Red fabric, cut:
  - One  $4\frac{1}{2}$ "  $\times$  15" rectangle
  - Two  $3\frac{1}{4}$ "  $\times$  15" rectangles
  - Two  $2\frac{3}{4}$ "  $\times$  15" rectangles
  - Two  $2\frac{1}{4}$ "  $\times$  15" rectangles
  - Two  $1\frac{3}{4}$ "  $\times$  15" rectangles
  - Two  $1\frac{1}{4}$ "  $\times$  15" rectangles
  - One  $14\frac{1}{2}$ "  $\times$   $44\frac{1}{2}$ " rectangle for Backing
- 2** From the white fabric, cut:

- Two  $3\frac{1}{4}$ "  $\times$  15" rectangles
- Two  $2\frac{3}{4}$ "  $\times$  15" rectangles
- Two  $2\frac{1}{4}$ "  $\times$  15" rectangles
- Two  $1\frac{3}{4}$ "  $\times$  15" rectangles
- Two  $1\frac{1}{4}$ "  $\times$  15" rectangles

## PIECE THE RUNNER

**3** Layout the strips in the following order:

- $1\frac{1}{4}$ "  $\times$  15" red fabric
- $3\frac{1}{4}$ "  $\times$  15" white fabric
- $1\frac{3}{4}$ "  $\times$  15" red fabric
- $2\frac{3}{4}$ "  $\times$  15" white fabric
- $2\frac{1}{4}$ "  $\times$  15" red fabric
- $2\frac{1}{4}$ "  $\times$  15" white fabric
- $2\frac{3}{4}$ "  $\times$  15" red fabric
- $1\frac{3}{4}$ "  $\times$  15" white fabric
- $3\frac{1}{4}$ "  $\times$  15" red fabric
- $1\frac{1}{4}$ "  $\times$  15" white fabric
- $4\frac{1}{2}$ "  $\times$  15" red fabric
- $1\frac{1}{4}$ "  $\times$  15" white fabric
- $3\frac{1}{4}$ "  $\times$  15" red fabric
- $1\frac{3}{4}$ "  $\times$  15" white fabric
- $2\frac{3}{4}$ "  $\times$  15" red fabric
- $2\frac{1}{4}$ "  $\times$  15" white fabric
- $2\frac{1}{4}$ "  $\times$  15" red fabric
- $2\frac{3}{4}$ "  $\times$  15" white fabric
- $1\frac{3}{4}$ "  $\times$  15" red fabric
- $3\frac{1}{4}$ "  $\times$  15" white fabric
- $1\frac{1}{4}$ "  $\times$  15" red fabric

**4** Stitch right sides together in pairs, then combine those pairs until you have pieced all the strips together. Press seams open.

**5** Trim the pieced top and batting to  $14\frac{1}{2}$ "  $\times$   $39\frac{1}{2}$ ".

## ASSEMBLE THE RUNNER

**6** Layer the pieced top and batting. Place the backing fabric on top, right sides together. Pin together, stretching slightly to align the edges.

**7** Starting at one end of the gap, stitch all layers together, leaving a 4" opening for turning.

**8** Trim the batting from the seam allowances. Trim the corners, carefully avoiding the stitching.

**9** Turn and press.





**10** Use a ladder stitch to close the opening (see Sewing Basics on [sewdaily.com](http://sewdaily.com)).

**11** Mark quilting lines using a variety of round objects (glasses, mugs and bowls work great).

**12** Use a sashiko or milliner needle and approximately 24" of embroidery floss at a time to stitch along the lines.

## SOURCES

**FABRIC** Robert Kaufman, Kona Solids in red and snow, [robertkaufman.com](http://robertkaufman.com)

**SUPPLIES** Embroidery thread. DMC Embroidery Floss #8 Color: 946, [dmc-usa.com](http://dmc-usa.com); Batting, The Warm Company, Warm & White cotton batting, [warmcompany.com](http://warmcompany.com)

**TERESA COATES** is a Portland, Oregon-based designer and writer with a penchant for handwork. Follow her fabric adventures at [crinkledreams.com](http://crinkledreams.com) or [instagram.com/teresacoates](http://instagram.com/teresacoates).

## Foxy Baby Quilt

by **HEIDI BOYD**  
{from page 64}



## FABRIC

- 1 yd of the Panel print
- 1 yd All Over pattern
- ½ yd Red Polka dot
- ½ yd Green Polka Dot
- ⅓ yd Wood Grain for binding
- ¼ yd Chickadee
- ¼ yd Woodland script
- ¼ yd Hexagons
- ¼ yd Mushroom
- ¼ yd Mini Foxes
- 1½ yd natural quilt batting

## OTHER SUPPLIES

- Embroidery floss (shown: variegated green and purple, off white, orange/red, grey, yellow, and brown)
- Tear-away fusible embroidery backing
- Ballpoint pen with heat sensitive ink

- Rotary cutter, ruler and mat
- Scissors
- Sewing machine
- Straight pins
- Iron
- Sewing needles

## FINISHED SIZE

24½" × 34"

## NOTES

- All seam allowances are ¼" unless otherwise noted.
- Press all seams open unless otherwise noted.

## CUT THE FABRIC

- 1** From the Panel fabric, cut:
  - One 10½" × 10½" Owl square
  - One 10½" × 10½" Fox square
- 2** From the Woodland Script fabric, cut:
  - Two 5½" × 5½" squares
- 3** From the Brown Hexagons fabric, cut:
  - Four 5½" × 5½" squares
- 4** From the Red Polka Dot fabric, cut:
  - Two 5½" × 5½" squares
- 5** From the Mini Fox fabric, cut:
  - Two 5½" × 5½" squares
- 6** From the Blue Chickadees fabric, cut:
  - Two 5½" × 5½" squares
- 7** From the Wood Grain fabric, cut:
  - Two 5½" × 5½" squares
  - Four 2½" strips for Binding
- 8** From the Mini Mushroom fabric, cut:
  - Two 5½" × 5½" squares
- 9** From the Green Polka Dot fabric, cut:
  - Four 3" × 22" rectangles, two for Backing and Binding
  - Four 3" × 32" rectangles, two for Backing and Binding
- 10** From the All Over Pattern fabric, cut:
  - One 19½" × 29" rectangle for Backing





## MAKE THE QUILT TOP

**11** Arrange the quilt top on a flat work surface, referring to the photo to line up the blocks for the quilt front. The Owl Panel square anchors the top right corner, and the Fox Panel square anchors the bottom right. Group two pairs of  $5\frac{1}{2} \times 5\frac{1}{2}$ " fabric squares together to form each of the four pieced  $10\frac{1}{2}$ " blocks. Place the pieced blocks beside and between the panel squares.

**12** Stitch four  $5\frac{1}{2} \times 5\frac{1}{2}$ " squares together to form each of the pieced  $10\frac{1}{2} \times 10\frac{1}{2}$ " square blocks. To join each pair of  $5\frac{1}{2} \times 5\frac{1}{2}$ " squares, place them right sides together and machine stitch along one side,  $\frac{1}{4}$ " from the outside edge. Press the seam open and flat. Once the two pairs of squares are assembled horizontally, join the bottom of one pair to the top of the second pair. Placing right sides together, carefully line up the center seams, and pin the four squares together. Machine stitch along one side  $\frac{1}{4}$ " from the outside edge. Press the seam open and flat. Repeat the process to join the remaining twelve  $5\frac{1}{2} \times 5\frac{1}{2}$ " squares into three  $10\frac{1}{2} \times 10\frac{1}{2}$ " square blocks.

**13** Working from top to bottom, join the four pieced blocks and the two Panel squares together. Pin and stitch the right edge of the Owl Panel to the left edge of the top pieced block. Next, pin and stitch the inside edge of the two pieced center blocks together. Then, pin and stitch the right edge of the last pieced block to the left edge of the Fox Panel. Three strips are now ready to be attached. Stitch the bottom edge of the top strip to the top edge of the middle strip. Then, stitch the bottom edge of the middle strip to the top edge of the bottom strip. Trim any loose threads and press all seams flat.

**14** Frame the finished quilt front and All Over fabric quilt back with the Green Polka Dot fabric border pieces. Placing right sides together, pin and stitch a border piece to each side of the quilt top and back. **Note:** Offset the border strips so that they



begin  $\frac{1}{2}$ " before a corner, then stretch 3" beyond the next corner. The beginning of each new strip starts the same way, and the width is attached to the tail of the strip that precedes it. Evenly trim the overhanging border edges and press the seams flat.

**15** Apply the fusible embroidery backing, transfer the line art, and embroider the quilt top. Working on the wrong side of the quilt top, follow the manufacturer's instructions to iron the embroidery backing behind the squares you want to stitch. Cut the backing to fit behind each

individual square, inside the seams so that it doesn't add bulk. (The backing stabilizes the fabric for drawing and stitching so that an embroidery hoop isn't needed.) Flip the quilt back right side up and use the ballpoint pen to draw the template design directly onto the fabric. **Note:** If a mistake is made, the ink is heat sensitive; simply iron over it to erase the lines. Use a full strand of embroidery floss to stitch over the straight lines in the design. Switch to three strands of floss to embroider the chain-stitched areas on the mushroom and butterfly.





Hide all knots behind your work. Tear away the edges of the backing paper after stitching.

## FINISH THE QUILT

**16** Assemble the quilt layers and trim the quilt batting. Working over the cutting mat, first lay the quilt back right side down and smooth it flat. Stack the batting over the quilt back, and then top the stack with the finished quilt top. Use the rotary cutter and ruler to trim the batting and backing  $\frac{1}{4}$ " from the edge of the quilt top. Pin through all three layers to hold all of the sandwiched quilt together.

**17** To prepare the binding, stitch the strips together on the diagonal and press them in half twice. Use the rotary cutter, ruler, and cutting mat to cut  $2\frac{1}{2}$ " wide strips of Woodgrain fabric. Overlap the strip ends perpendicular to each other (45 degree angle), then machine stitch them together. Trim away the excess and press the seam flat. (The resulting diagonal connection will help reduce bulk.) A continuous 127" long binding strip is needed. Press and fold the entire length of the strip to reduce the width to  $1\frac{1}{4}$ ".

**18** Stitch the prepared binding to the outside edge of the sandwiched quilt top. Install the walking foot on the sewing machine. Begin the seam 8" from a corner, leave a 4" binding tail, and stitch the open edge side of the binding strip to the quilt edge. The folded width of the strip should extend over the quilt top. Stitch up to  $\frac{1}{4}$ " of the next corner. Stop the seam, and then fold the binding just up perpendicular to the seam just

stitched. Fold the binding back down, aligning the edges with the seam you just sewn. Start a new seam through the open end of the binding on the other side of the corner. Continue working in this fashion until 4" from the beginning of the seam. Bring the binding ends together and mark where they should be joined to cover the gap. Unfold the ends, seam them on the diagonal, and trim away the excess fabric. Lay the connected ends back over the quilt top and complete the binding seam.

**19** Wrap the folded edge of the binding around to the back side of the quilt and hand stitch it in place. Use small invisible stitches to join the folded edge of the binding to the quilt back. When the corners are reached, fold the additional fabric binding so one side lays flat over the other, creating a mitered corner.

**20** Tie the quilt to secure the layers together. Using a full strand of off-white floss, bring the needle through the front of the quilt where four corners meet. Leave a tail on the back of the quilt, then make a cross stitch, bringing the needle through each of the corners. Tie the end of the floss together in a double knot on the back side of the quilt. Repeat the process to tie all the interior block connections. Trim the ends of the floss 1" from the knot.

## SOURCES

**FABRIC** Red Rooster, Forest Frolics by Heidi Boyd, [redroosterfabrics.com](http://redroosterfabrics.com)

**SUPPLIES** Tear-away fusible embroidery backing, Pellon, Fuse-n-Tear, [pellonprojects.com](http://pellonprojects.com); Ballpoint pen with heat sensitive ink, Pilot FriXion ball point pen, [pilotpen.us](http://pilotpen.us)

**HEIDI BOYD** is the author of 10 books with North Light Books, most notably the *Simply Beautiful* series. She crafts at the dining table where she can keep an eye on the family and dash out the door for the next carpool. Her goal is to make sophisticated design approachable and easy for all. She has a fine art degree and got her start in professional crafting as a contributor to *Better Homes and Gardens* books and magazines. Visit her blog on [heidiboyd.blogspot.com](http://heidiboyd.blogspot.com).

## Folding Trays

by JOSÉE CARRIER  
{from page 65}



## FABRIC

- Exterior: one fat quarter, or one  $18" \times 21"$  piece, each in three coordinating fabrics (shown: Coral, Curry and Navy)
- Lining: one fat quarter, or one  $18" \times 21"$  piece, of coordinating print (shown: Fletching Chant)

## OTHER SUPPLIES

- One  $20" \times 15"$  piece of heavyweight stabilizer
- Coordinating threads
- Twelve buttons with diameter between  $\frac{1}{2}$ " and  $\frac{5}{8}$ "
- $2\frac{1}{2}$  yd string
- Optional: Tracing marker

## FINISHED SIZE

One long tray:  $8" \times 3\frac{1}{2}" \times 2"$   
(unfolded:  $7\frac{1}{2}" \times 12"$ )

Two square trays:  $3\frac{1}{2}" \times 3\frac{1}{2}" \times 2"$   
(unfolded:  $7\frac{1}{2}" \times 7\frac{1}{2}"$ )

## NOTES

- All seam allowances are  $\frac{1}{2}$ " unless otherwise noted.
- Embroidery floss is used for the string and button closure on the sample, but any string of a similar size can work.

## CUT THE FABRIC

**1** From both the Exterior and Lining fabrics, cut:

- One  $13" \times 8\frac{1}{2}"$  rectangle







— Two 8½" × 8½" squares

**2** From the heavyweight stabilizer, cut:

— One 12" × 7½" rectangle

— Two 7½" × 7½" squares

**3** For each stabilizer piece, mark a crease at 2" from each edge. This is where the side tabs will fold. Cut out the 2" × 2" squares created by the creases at each corner. **(figure 1)**

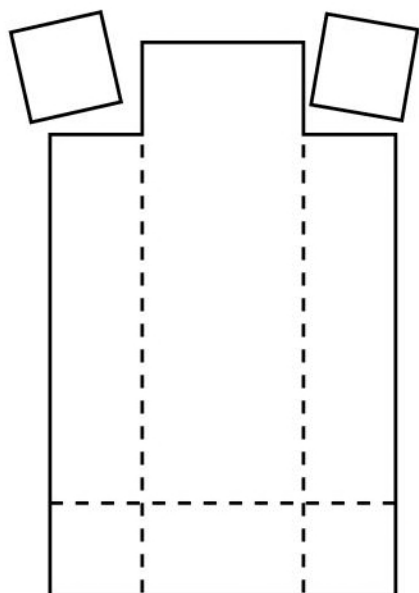


figure 1

## ASSEMBLE THE TRAYS

**4** Take one of the stabilizer pieces and its corresponding Lining. Lay the Lining right side down on a flat surface. Center the stabilizer on the Lining with the marked crease facing up. Pin them together.

**5** Sew the Lining and stabilizer together, going all the way around and using the marked creases as a guideline. **(figure 2)**

**6** Mark lines or creases at a 45-degree angle between the side tab corners. **(figure 3)**

**7** Position the assembled Lining and stabilizer on top of the corresponding Exterior fabric, with right sides together. Pin together.

**8** Sew the Lining and Exterior fabrics together with the needle just next to the stabilizer and following the 45-degree marked lines when getting to the corners. Go all the way around, leaving about a 3" opening on one side. Take care to backstitch when starting and ending. **(figure 4)**

**9** Cut the corners of the Lining and Exterior fabrics at ¼" from the seam

at each corner. Then clip the seam allowance at all corners. **(figure 4)**

**10** Turn the tray right side out, pushing out the corners using a point tool or a chopstick. Take care positioning the seam allowance on the exterior side of the stabilizer all the way around, and then press.

**11** Hand sew the opening using either a slipstitch or a whipstitch (see Sewing Basics on [sewdaily.com](http://sewdaily.com)).

**12** Topstitch all the way around about ⅛" from the edge. **(figure 5)**

**13** Repeat steps 4 to 12 for the other trays.

## ATTACH THE BUTTONS AND STRING CLOSURES

**14** Fold the tray by aligning the edges on both sides of a corner with the lining to create a crease; press. This is where the corner will fold when shaping the tray, just like when folding gift wrap around a box. Repeat for all corners. **(figure 5)**

**15** Mark the location of the buttons at each corner referring to **figure 6** and stitch them in place on the tray exterior.

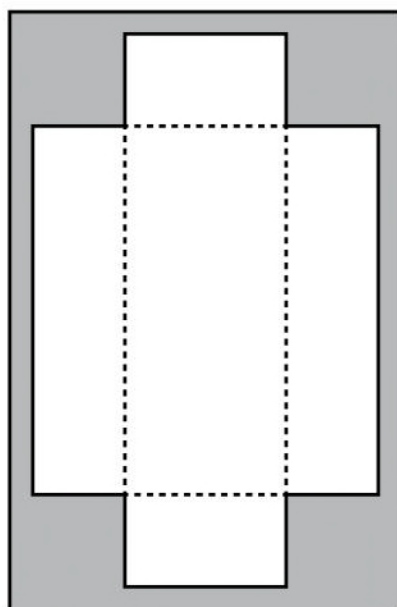


figure 2

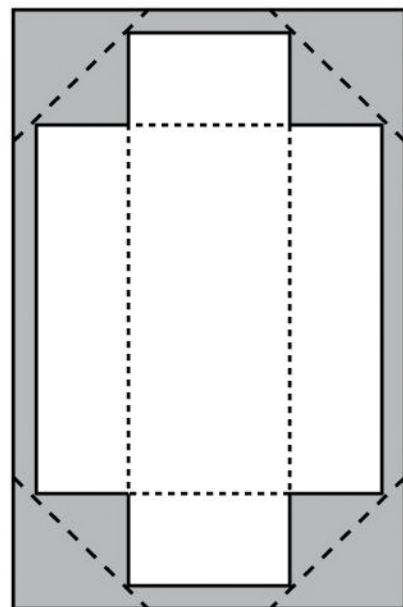


figure 3



**16** Attach a string near one button on each end of the tray. (**figure 6**) To do so, thread a needle with the string and make a knot at its end. Insert the needle from the exterior, take it back up, and do a backstitch. Do so just beneath the button so it doesn't show.

**17** To fold the tray, lift up all side tabs. At both ends, fold the corners on the crease created, and then fold them back toward the end tab. Loop the string in a figure eight around the buttons to hold the tray shape. Repeat steps 14 to 17 for the other trays.

## SOURCES

**FABRIC** Robert Kaufman, Kona Cotton Solids in Coral, Curry, and Navy, robertkaufman.com; Art Gallery Fabrics, Fletching Chant from "Wild & Free" by Maureen Cracknell, artgalleryfabrics.com

**SUPPLIES** Heavyweight stabilizer, Peltex Sew In Stabilizer by Pellon, pellonprojects.com; Tracing marker, Hera Marker by Clover, clover-usa.com

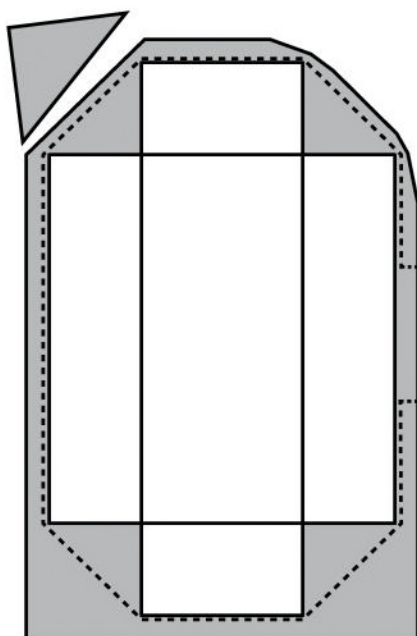


figure 4

**JOSÉE CARRIER** has been working in the engineering field. She is currently a mom at home. In her free time, you can find her in her sewing room. She loves creating with fabrics and threads and designing projects of her own. She has found in quilting and patchwork projects a great way to express her creativity. She is part of the Modern Quilt Guild and co-founder of its Montreal branch. If you want to learn more about her projects visit her at [thecharmingneedle.com](http://thecharmingneedle.com).

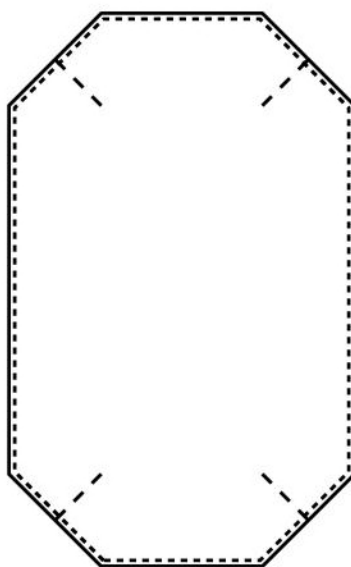


figure 5

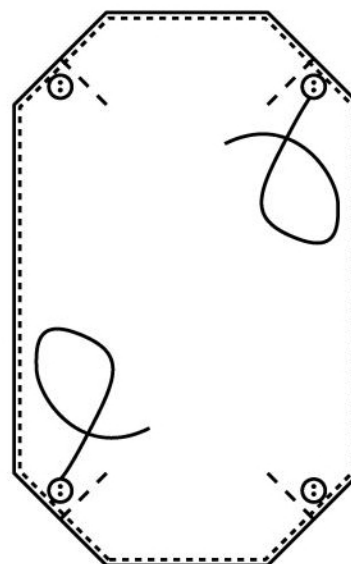


figure 6

## Autumn Doll

by **DEBORAH FISHER**  
{from page 66}



## FABRIC

- Body: ¼ yd or one fat quarter of cotton or linen
- Underwear: ⅛ yd or one fat quarter of cotton or linen
- Hair: ⅛ yd or one fat quarter of cotton or linen
- Dress: ¼ yd or one fat quarter of felted wool
- Pocket: One 2" × 2" square scrap of felted wool or felt
- Shoes: One 4" × 6" scrap of felted wool or felt
- Scarf: ⅛ yd or one fat quarter of quilting-weight cotton
- Nose facing: One 3" × 3" square scrap of muslin or cotton

## OTHER SUPPLIES

- Templates, provided on insert:
  - Body (A)
  - Underwear (B)
  - Hair Back (C)
  - Hair Front (D)
  - Leg (E)
  - Arm (F)
  - Dress (G)
  - Shoe (H)
  - Pocket (I)
- Batting, ⅛ yd (for Scarf)
- Mini ball fringe, 11" (for Hair)





- Polyester or cotton fiberfill
- Embroidery floss (*shown: brown, dark pink, red*)
- Coordinating thread
- Hand embroidery needle
- Zipper foot for sewing machine
- *Optional:* Walking foot for scarf

- *Optional:* Tube turner for arms and legs

## FINISHED SIZE

Autumn is 17" tall

## NOTES

- All seam allowances are  $\frac{1}{4}$ " unless otherwise noted.
- Autumn is not intended for children younger than 3 years old due to the ball fringe hair.
- For Autumn's dress, felted wool or another non-fraying yet able-to-stretch fabric is needed so that the dress can be taken off and on. It's possible to make your own fabric by felting a wool sweater or other knit wool item in a washer and dryer. This fabric can also be used for the pocket and shoes, but since it's not essential for these to be able to stretch, wool felt can be used instead.
- The dress shown here utilizes the different color edging on the sweater from which it was made. Look for fun details and patterns when searching for sweaters to felt.

## CUT THE FABRIC

- 1** From the Body fabric, cut:
  - Two Body (A)

- Four Arm (F)
- Four Leg (E)
- 2** From the Underwear fabric, cut:
  - Two Underwear (B)
- 3** From the Hair fabric, cut:
  - One Hair Back (C)
  - One Hair Front (D)
- 4** From the Shoe fabric, cut:
  - Four Shoe (H)
- 5** From the Dress fabric, cut:
  - Two Dress (G)
- 6** From the Pocket fabric, cut:
  - One Pocket (I)
- 7** From the Scarf fabric, cut:
  - Two 2" x 15" rectangles
- 8** From the batting, cut:
  - One 2" x 15" rectangle

## SEW THE DOLL

- 9** Make the Arms and Legs: With right sides together, match two pairs of Arms. Sew around each Arm, leaving the straight top open for stuffing. Repeat with two pairs of Legs. Clip the curves carefully and turn the Arms and Legs right sides out. Repeat with the remaining Arm and Leg pairs. Stuff the Arms and Legs firmly with the fiberfill, leaving  $\frac{3}{4}$ " at the openings unstuffed.

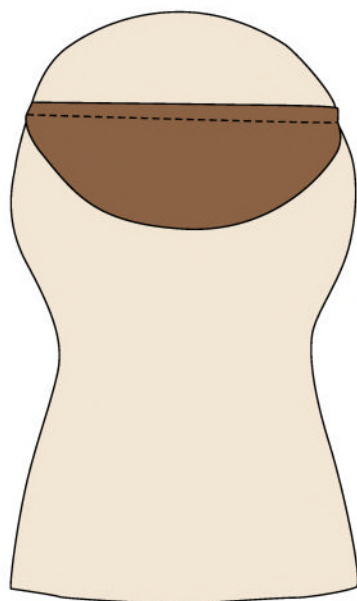


figure 1

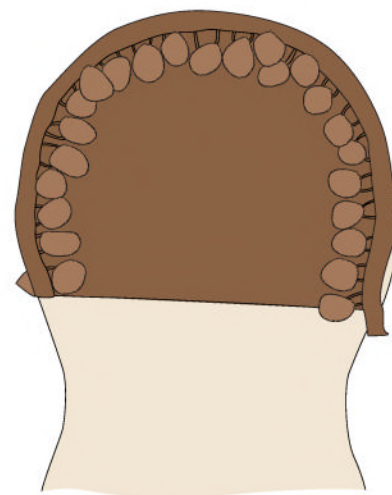
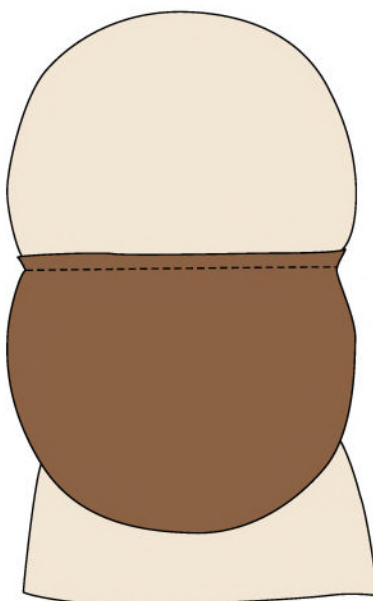


figure 2



**10** Sew the Hair: Mark the Hair Front line on one Body piece (now the Front Body) and mark the Hair Back line on the other Body piece (now the Back Body) as indicated on the Body template. With right sides together, match the Hair Front to the Front Body. Match the straight side of the Hair Front with the Hair Front line on the Front Body. The curved section of the Hair Front will face toward the bottom of the body. Sew along the straight side of the Hair Front leaving a  $\frac{1}{4}$ " seam allowance. Fold the Hair Front up to match the Front Body. (figure 1)

**11** With right sides together, repeat step 10 for the Hair Back and Back Body pieces.

**12** With right sides together, match one Underwear piece to the Front Body and one Underwear piece to the Back Body. Sew the Underwear to each Body piece.

**13** To make the nose, transfer the face markings to the Front Body. Place the 3" x 3" square muslin nose lining behind the face. Machine or hand sew along the nose line. Turn the Front Body piece over and stuff the nose gently from behind, inserting the fiberfill in the pocket created by the nose lining.

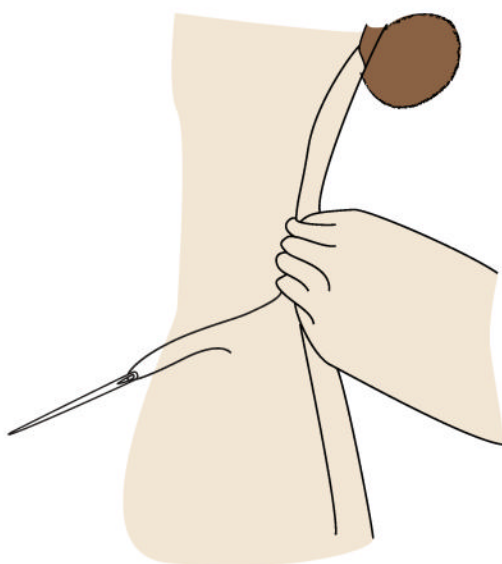


figure 3



## EMBROIDER THE FACE

**14** For the eyes, make a few small stitches with three strands of brown floss. For the mouth, follow the marked line with a back stitch and three strands of dark pink floss.

**15** To finish the hair, pin the mini ball fringe around the edge of the Back Hair with the pom-pom balls facing toward the center. Baste the ball fringe on to the Back Hair by machine using a zipper foot to get close to the ball fringe, or by hand. (figure 2)

**16** With right sides together, match the Body pieces together. Using a zipper foot and a  $\frac{1}{4}$ " seam allowance, sew around the outside of the Body, leaving the straight bottom open and also the side opening for turning as noted on the Underwear pattern.

**17** To add the Legs, insert the Legs into the bottom opening, aligning the raw edges of the Leg openings with the bottom Underwear opening according to the Leg placement indicated on the Underwear pattern. Sew the bottom of the doll closed. The Legs and ball fringe hair are now inside the doll. Clip the curves and corners.

**18** Turn the doll right side out through the side opening, bringing the toes through the opening first. Stuff the doll and sew the opening closed by hand.

**19** Attach the Arms: Fold the open end of each Arm under  $\frac{1}{4}$ " so the raw edge is on the inside of the Arm. Sew a small running stitch around the edge of the Arm opening just below

the fold. Pull the thread gently to gather the edges of the Arm opening together. Hand sew the Arms onto the Body following the Arm placement on the Body pattern. (figure 3)

## MAKE THE CLOTHES

**20** With right sides together, match the two Dress pieces. Using a  $\frac{1}{8}$ " seam allowance, sew the shoulder seams and the side seams, stitching underneath each arm and down each side of the Dress. Turn the Dress right side out. Position the Pocket according to the placement on the Dress pattern (or where desired) and hand sew the Pocket on to the Dress with a small whipstitch (see Sewing Basics on [sewdaily.com](http://sewdaily.com)).

**21** With right sides together, match two Shoe pieces. Hand sew, with a shallow whipstitch, down one side, around the bottom, and up the other side of the Shoe to where indicated on the template. Turn the Shoe right side out. Repeat this step with the two remaining Shoe pieces. Make five French knots with red floss down the seam of each Shoe, just below the opening as indicated on the template.

**22** With right sides together, match the two Scarf rectangles. Place them on top of the batting rectangle. Sew around the Scarf, leaving a 2" opening in the center of one long side. Clip the corners. Turn the Scarf right side out so the batting is now sandwiched in between the two fabric pieces. Hand sew the opening closed. Quilt the Scarf with five straight lines, each  $\frac{1}{4}$ " inch apart.

## SOURCES

**FABRIC** Purl Soho, cotton, linen, and wool felt, [purlsoho.com](http://purlsoho.com)

**SUPPLIES** Mini ball fringe, M & J Trimming, [mjtrim.com](http://mjtrim.com)

**DEBORAH FISHER** is the author of *Sew Fun* (2013) and *Quilt Giving* (coming in January 2016). She is the director of the Bright Hopes Collaborative Quilt Project and of Bo Twa!, a non-profit international doll project. Find out more about her projects at [fishmuseumandcircus.com](http://fishmuseumandcircus.com) and @fishmuseum on Instagram.

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1881 N. Silverspring Dr. • (920) 830-9372

# sewing crush

our current  
pattern infatuations



**Eliane**

I am so in love with this Silk Patchwork Clutch by Tina Lewis. Made up of delicious colors, this statement

clutch is generously sized and a great way to display your silk stash. Dress it up for a night out, or dress it down with jeans and a top.



**Silk Patchwork Clutch** | \$3.59

[BIT.LY/SILKPATCHWORKCLUTCH](http://BIT.LY/SILKPATCHWORKCLUTCH)



PHOTO BY CHRIS VACCARO



**Amber**

My current sewing crush is the amazing Easy Kimono Sleeve Dress by Charise Randell.

I have been

converting it from a knit pattern into a woven one on the Sew Daily blog, which was quite a project. And then I spied the original fabric for the dress at the International Quilt Market in Minneapolis, MN back in May. So now I have to get that fabric from Birch and make the knit version as it first appeared!

**Easy Kimono Sleeve Dress**

available in *Stitch With Style 2013* | \$8.99

[BIT.LY/STITCHWITHSTYLE2013](http://BIT.LY/STITCHWITHSTYLE2013)

and *Stitch Absolute Beginners eBook* | \$9.99

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crushed**

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**Veronica**

My home is all about different textures and finding beauty in the industrial, so I love the idea of having this Burlap Strips Rug by Kevin Kosbab in my entry way or even the kitchen. Even though this rug was originally meant for outdoor spaces like patios and porches, the burlap would be a fun and unexpected element to bring indoors.



PHOTO BY LARRY STEIN PHOTOGRAPHY

**Burlap Strips Rug** | \$2.40

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